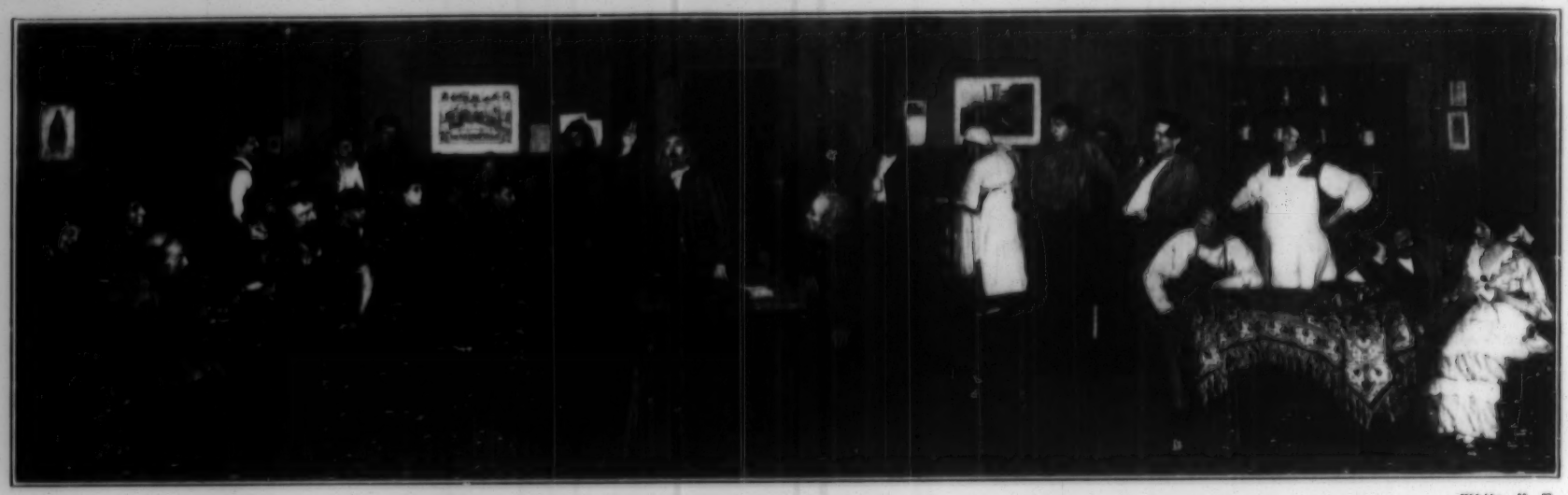
"Mirror" Annual Out Next Week

THE NEW YORK
DRAMATIC MIRROR

JANUARY 22, 1916 PRICE TEN CENTS

RUTH BLAIR

Drama—Vaudeville—Motion Pictures



White, N. Y.

An interesting scene in "The Weavers" is the common-room of the tavern where the weavers of Peterswaldau gather to plan their revolt against oppressing living conditions

Lillian Gish, whose appealing and winsome charm is a feature of Triangle pictures. She is appearing under the direction of David W. Griffith

Geraldine O'Brien who has scored a notable success by her vivid and haunting performance of Norah in "The Devil's Garden"

Sarony, N. Y.

White, N. Y.

The wilful daughters of shoemaker Hobson in "Hobson's Choice" obtain generous marriage dowries from their stern parent by threats of legal punishment. Admitting defeat, Hobson bursts into wrathful eloquence upon the law in general and marriage in particular. From left to right: A. G. Andrews as Hobson, Molly Pearson as Maggie Hobson, Whitford Kane as Will Mossop, Harold de Becker as Albert Prosser, Viola Roach as Alice Hobson, Barnett Parker as Fred Beenstock and Olive Wilmot Davis as Vickey Hobson

White, N. Y.

Townspeople invade the picturesque book shop of Bunny in the play of that name to ask why he has locked up another man's fiancee at the hour of her wedding. Lewis S. Stone as Bunny is at the extreme right, while timorous behind him stands Gypsy O'Brien as the wouldn't-be-bride

White, N. Y.

Wrapped securely in the cloak of romance, John Charles Thomas as Baron Franz and Marguerite Namara as Dolly Cloverdale in "Alone at Last" reach the top of the Jungfrau

MIDSEASON IN THE SHOW SHOPS

THE NEW YORK DRAMATIC MIRROR

ESTABLISHED JANUARY 4 1879

VOLUME LXXV NEW YORK, SATURDAY, JANUARY 22, 1916 No. 1935

WHEN AMERICA DOES HONOR TO THE BARD OF AVON

By KATHARINE LORD

"ALL the street is a masquerade when Shakespeare passes by."

That is what New York hopes to be, in another sense than intended by the poet, next Spring when the months of Shakespeare Celebration culminate in the great outdoor masque now in course of preparation.

It will be at night that the performances of the Masque are given, with all the aids that the most modern developments of stage craft and lighting can give, with some of the greatest of American actors taking the chief parts, with some that are less known as yet, but may be the great ones of the near future, supporting them, with vast groups of trained amateurs presenting the interludes of pageant character which are interspersed between the dramatic scenes.

The audiences will be men and women of every race and clime, coming singly and in groups from the esthetic and social organizations by which they keep alive the beautiful traditions and memories of their birth places, but all bound together by the common feeling that America is now their country and New York their home, and that this Masque is an art expression of the community as a whole.

There will be groups of school children, of young men and women from the colleges, of workers in the various industries. There will be older men and women who remember Booth and Lester Wallack, Modjeska and Ada Rehan in their prime, and youths to whom these are but names.

Especially conducive to the festal character of the scene, will be the costumed audience which will be a feature of several of the performances, a certain section of the "house" being devoted to groups, who have at one time or another, throughout the previous months, taken part in some anniversary celebration of the great poet. In the costumes of Shakespeare play or Elizabethan festival they will give a note of color and gaiety to the scene, while the keen appreciation of a large number of auditors fresh from recent study and interpretation of Elizabethan drama will be an inspiration to the performers of the Masque in which New York seeks to honor not only the dramatic poet but the arts of the theater as well.

The Community Masque is an enterprise undertaken by its citizens for their own pleasure and good. The roster of the participating organizations leaves no corner of the city untouched. Really democratic in practice as in spirit, its committees of active workers contain names entirely unknown to fame side by side with those whose mere mention carries weight. The only criterion of inclusion is ability to do the thing required. This democracy of organization which has been maintained from the start is building the Shakespeare Celebration on the soundest of foundations. The city—not its governing body, but every individual citizen, if he be so minded—is concerned in a great community effort, working for a big fine ideal in terms of beauty and of art.

Those who have been accustomed to poke gentle fun at societies to promote the dramatic art will be glad to know that the whole celebration of this tercentenary of Shakespeare's death has come from the suggestion and propaganda of one of these. Last Spring at the annual convention of the Drama League of America the scheme was broached and through its various branches a canvass was made which has resulted in nation-wide plans for a popular recognition and some permanent memorial to the pact.

In New York the local center of the Drama League took the initiative in calling together a group of individuals and representatives of artistic societies who soon formed the independent organization which has been recently incorporated under the name of the Shakespeare Celebration. There are offices at 10 East Forty-third Street, and an efficient corps of workers is carrying forward the vast amount of detail that is involved in so great an undertaking.

The general plan is for a city-wide celebration in which small groups of every kind devote the Winter months to study, preparation and the giving of such individual celebrations as may suit each group, culminating in the Spring in the great Community Masque. There has been an enthusiastic response to this plan from public and private schools, colleges, public libraries, churches, social settlements, clubs, lodges, recreation centers, continuation classes, art and religious organizations of various sorts, and already rehearsals and preparations are well under way, and in some cases celebrations have already been held. Among events that have taken place are the play given by the Philolexian Society of Columbia, "The Spanish Tragedy," by Kyd (a contemporary of Shakespeare), "The Winter's Tale," given by the Washington Irving High School, "Twelfth Night" Revels in the Twelfth Night Club and the Shakespeare Society of New York. "Twelfth Night" always suggests Elizabethan revels. This year many organizations are making their festivities distinctly tributary to the honoring of the greatest playwright of the English tongue, perhaps of the world.

The study of Shakespeare which goes on year in and year out in schools and colleges has this year taken a more festive tone. Columbia University led off for New York with a series of ten lectures and song recitals of Shakespearean interest, which took place from October to December. In February, the Teachers' College will give a Shakespearean festival and exhibit, which will consist of dances, games, music of the period with related pantomime and dramatic scenes. Throughout the college there will be exhibits showing whatever the various departments have to offer bearing upon Shakespeare and his times. Students in costume will be at work in the shops and household laboratories with Elizabethan implements; costumes, stage models and photographs will illustrate school production of the plays; Shakespearean school books, a school room under instruction, art objects, a recital of contemporary music will all prove most instructive to the large number of teachers who always come back to their college at this time of reunion, while a feast spread in the Tudor dining room, and a country dance ball will give an Elizabethan character even to their social reunions.

Barnard College will hold an open air Elizabethan Pageant and Fair in the Spring, the Campus being made to represent Stratford in Shakespeare's day, with two parts and dances, and murmurings of appropriate character. Hunter College will give a play based on William Black's Judith Shakespeare; New York University a pre-Shakespearean play; the Harvard Chapter of Delta Upsilon will probably give two public performances in New York at its nineteenth annual Elizabethan Revival, which this year will be the seldom-seen second part of King Henry IV.

Columbia University, as its contribution to scholarship, will shortly publish a Shakespeare Memorial volume which will consist of contributions of professors of the English Department.

A general invitation has been issued to schools, colleges and other groups within a radius of 75 miles of the city to register with the Shakespeare Celebration of New York all plays or festivals they may be giving and to themselves participate in some way in the activities of Shakespeare week in the Spring. There has been an enthusiastic response.

The New York Public Library was among the first of the organizations to get in working order its contributions to the Shakespeare Celebration. Special collections of Shakespeare books have been made in the branch libraries or loaned to public schools; reading lists and bibliographies compiled and the younger librarians given talks on Shakespearean subjects to prepare them to be of help to the public. A special exhibition of rare MSS., pictures, first editions, prompt books of famous actors, etc., will be held in the galleries of the Central Branch at 42nd Street and Fifth Avenue. The Music Division of the Library has also rendered signal service in collecting Shakespeare music.

In musical circles there is great interest in the celebration. Arthur Farwell, whose contributions to American music, as well as his labors in its behalf, place him in the first rank, will write the music for the Masque. Mr. Stransky, of the Philharmonic, and Dr. Damrosch, of the New York Symphony, have signified their intention of arranging performances of music inspired by Shakespeare.

All the social settlements of New York through the Association of Neighborhood Workers will present some sort of Shakespeare Festival. The Public Schools Athletic League, the Parks and Playground Association, the Shakespeare Society, the Twelfth Night Club, and many others are already preparing festivals of many sorts. The Park Department is planning Shakespeare Gardens and Celebrations in its playgrounds.

All of these celebrations will lead up to the Community Masque written by Percy MacKaye, whose Masque of St. Louis last year was so patent an influence in a great municipal revival. In form the Masque will be a symbolic drama setting forth the art of the theater in all ages and its power to purify and elevate the spirits of men. Its prologue, three acts and epilogue, performed by eminent professional actors, will be separated by interludes in which community groups will take part. In these interludes will be pictured the dramatic art of ancient India, Egypt, Greece and Rome, of the

(*Continued on page 5*)

MADAME CRITIC

I WENT to Northampton, Massachusetts, last week, by invitation of Miss Jessie Bonstelle and Mr. Bertram Harrison, to see a special performance of two one-act plays to be given in the private theater in the home of Mr. George McCallum, one of Northampton's wealthiest and most public spirited citizens, and later to visit the Academy of Music, which enjoys the distinction of being a municipal theater.

Each season the Northampton Players, of which Miss Bonstelle and Mr. Harrison are the directors, play a specified number of months without fret or worry about anything in the world, for the Players can count on the patronage of the town's best people, and so the box-office loses its terrors.

THE MIRROR has already printed a great deal about the Northampton Players, and when I suggested to Miss Bonstelle that I might find something to write about during my visit, she said she thought there was nothing more to be said; but I found a great deal, not in mere facts, but in feeling. I went to Northampton chiefly through a spirit of interest in seeing what the clever and charming Miss Bonstelle had accomplished. I returned to New York wishing that I might send other people there to imbibe some of the splendid spirit which encourages and makes successful all efforts of the Players.

To the people of Northampton their theater occupies a place as unassailable as their church. It's "our theater" and "our Players," and the members of the company are looked upon as "one of us." That is one reason why, to become a member of the Northampton Players, demands more than ordinary requirements, for he immediately becomes part of the social life of the town. I chatted with most of the players and was surprised to find them entirely free from little mannerisms and bits of talk which usually quickly identify the actor with his calling. I didn't hear a bit of Broadway gossip or Broadway stage slang. Conversation among them was as quiet and peaceful and well-bred back stage as in some of the delightful homes I visited. I wondered if the influence of Smith College has anything to do with this. The theater stands almost in the shadow of the college, you see, and professors and pupils are as ardent believers in the Players as are the regular citizens.

I had the good fortune to be a guest at dinner in Hatfield House of Miss Mary Jordan, the head of the English department at Smith. Miss Jordan is a little woman with large brown eyes and dimples in her cheeks, just the type of woman to be able to manage a hundred girls with one glance. She matched lances in literature with our own George Middleton in a way that commanded the admiration of that young man. After dinner, the Hatfield girls came in the drawing-room to meet the wayfarers from New York. Such pretty, sweet girls they were. They ranged themselves in a simicircle and listened politely to what we worldly-wise people were saying. They knew all about Mr. Middleton and his books, and I found that Madame Critic was no stranger to them, for they keep up with the theater, although some of them had never been to New York.

"I was there two hours once—with my mother—changing trains," explained one with a sigh.

When at Mr. McCallum's home in the afternoon I did not have the pleasure of meeting the host, for during his absence from town his father and mother received his guests, but I wanted to, very much, as it was his own idea to offer such an excellent opportunity for the presentation of untried plays. New plays are done every three weeks in the McCallum ballroom, by players selected from the Bonstelle company, and invitations are issued by Mr. McCallum to patrons of the Northampton Players. The entire McCallum house from top to bottom is thrown open to the guests, and refreshments are served.

Only two one-act plays were presented on the occasion of my visit. One, "The Glittering Gate," by Lord Dunsany, was a curious study in the after-death future of two burglars, with a finish that left the audience wondering just what the playwright intended to convey. No one had solved the riddle to his complete satisfaction when I left Northampton.

The other play, and the one of paramount interest because of the presence of the author himself, was "A Good Woman," by George Middleton. Mr. Middleton has had fully a dozen plays produced and published. Besides writing plays, he finds time to fill engagements throughout the country for the reading of his works. In this he is assisted by his wife, Fola La Follette.

"A Good Woman" proved to be an absorbing study of a woman who is willing to publicly acknowledge her love for a married man rather than permit him to give up his fight against a corrupt politician whom he is about to expose. The politician discovers his adversary's hidden love affair and threatens to reveal it. But the "woman in the case" tells the man she loves to fight on to the end, instead of quitting in order to save her. She will stand by him in his struggle, cost what it may to her reputation. The wife has refused to give him a divorce in order that he may marry the woman he loves. It is another case of the wife as an "unchastened woman," who according to law is the good woman, while the one who gives all because she truly loves is cast out. In "A Good Woman" Mr. Middleton certainly presents a strong appeal for the woman who sins.

The Northampton Players gave an admirable performance of "Nearly Married" in the evening, and I decided then and there that with such a theater and such citizens Northampton must be a very lovely place in which to live.

In speaking of plays and players, Miss Bonstelle paid a beautiful tribute to Mrs. Fiske. She said: "The American stage owes so much to her, our greatest actress, for it was she who first dared upset all tradition when as Tess in 'Tess of the D'Urbervilles' she played in what has come to be known as a realistic fashion, one true to life. All conventionalism in acting received such a rude shock that it has never recovered, and our players were quick to realize the difference between the stiff and impossible method of interpretation in action and in speech, and the natural way. And Mrs. Fiske is our greatest actress because every character she plays is different from all others she has played. Just glance over the list of those in which she has appeared. Each stands out in memory in peerfect detail."

Julia Sanderson, Donald Brian, and Joseph Cawthorn have again made a trio hit with "Sybil," and are to be congratulated in having the good sense to preserve the trio form of star entertainment instead of acquiring some sort of dissatisfaction and going it "on their own," so to speak. Considering the personal drawing power of each of the three there is much to be said in approval, but three assorted heads are better than one, no matter whether a row of beautiful teeth are its chief asset, or curly black hair or a grin from ear to ear. The combination, aided by individual charm of pronounced variety, is irresistible. The music of "Sybil" moves along without too much noise or too much ballad or too much refrain to spoil it. In fact, I can't recall a single "refrain," and that is so much to be thankful for. It is pleasing without being distractingly so, or upliftingly so, and should prove an exceedingly popular attraction. The critics generally complained of the lack of attention paid to the scenery and the costuming of the production, but this is all in favor of "Sybil," for it "got over" despite such fault-finding.

Miss Sanderson is just as sweet and dainty as ever. Donald Brian as light on his feet and still the type that so many women raved over in "The Merry Widow." He hasn't added or subtracted a single pound apparently. Then, there is good-natured Joseph Cawthorn, who has dispensed with his concertina and all rough play and acts like a real comedian, and has registered the biggest hit of his career in his latest role. Cawthorn always sings at least one song that is obliged to have a dozen or so stanzas. Sometimes the audience has called for all the supply from force of habit, but when he sings "I Can Dance with Everybody Except My Wife," there aren't verses enough to fill the heart-felt demand. Evidently there exist ever so many men who appreciate the sentiment expressed in the song. And lots of women who do too.

MABIE B. SCHRADER.

BERTRAM HARRISON. JESSIE BONSTELLE.
DIRECTORS OF THE NORTHAMPTON PLAYERS, NORTHAMPTON, MASS.

STRINDBERG'S WORKING METHOD

In the pictures we have of Strindberg the man, there are more of the traditional habits of genius than in almost any writer of the period. He is never facile in the sense of being able to write at will, we are told. Yet he has produced an enormous quantity of work, the larger part of which must rank very high in international estimates. When the inspiration comes—as in the writing of "Master Olof"—the work is accomplished swiftly. The entire prose version—that which is now translated by Edwin Björkman—was completed in some two months. When the play was refused by the Royal Theater—at that time the only possible place in Stockholm for the production of so considerable a drama—the author subsequently wrote several other versions, carrying prose with metre, though none of them until the final metrical version rivals the conception or the execution of the prose version. To us it seems strange that a dramatist should have tried to win public approval for his work by the turning of a prose drama into verse, but it was an international tendency of the day whose significance cannot be neglected.

STRINDBERG'S "MASTER OLOF"

"Master Olof" is set in a particularly interesting period of Swedish history. It is early in the sixteenth century, in the reign of Gustave Vasa, who was the first to free Sweden from her subservience to Denmark. Struggle for political and for religious freedom predominate in the period. In his drama Stringberg has taken liberties with time. For instance Mr. Björkman has worked out the historical data, and finds that what Strindberg crowded into the space of a few years actually took place between 1524 and 1540. The play is late in coming to us. Strindberg is already appreciated in the English speaking world, and we cannot fully realize the impression which must have been created by "Master Olof." It was the first great drama of Sweden and it was the landmark of a new era.—*Boston Transcript.*

MEDIOCRITY becomes moral from necessity, which it has the impudence to call virtue.—INGERSOLL.

Personal

BRADZKY.—Horace Bradzky, an artist well known in London for his posters and woodcuts, is now in New York. Mr. Bradzky studied at the National Academy of Design and has exhibited in London and in Vienna, Warsaw and other cities of the continent. Mr. Bradzky plans to devote much of his time to designing for the stage. He is now negotiating with a New York newspaper for special caricature work.

ENGSTRÖM.—The great many friends and admirers of Mr. Hamilton Revelle will be deeply grieved to learn of the death of his sister, Miss Violet Engström, which occurred in Paris on Christmas morning at her residence in that city. She was buried at Versailles.

FERNE ROGERS.

The end had been expected for some time, but the news, nevertheless, came as a great shock to her brother.

HUGHES.—Rupert Hughes, playwright and author, has been appointed a captain in the Sixty-ninth Infantry of the National Guard of New York by Governor Whitman. Captain Hughes joined the National Guard as a private in the Seventh Regiment Jan. 23, 1897. When he was honorably discharged from the National Guard in 1908 he had risen to the post of captain in the Sixty-ninth Regiment.

LEWIS.—Ada Lewis, now appearing as Madame Matroppo in "Very Good Eddie," at the Princess Theater, has just completed a book bearing the title, "One Hundred Ways How Not to Be a Bore." It has been accepted for publication by the Bobbs-Merrill Company.

MAUDE.—The engagement is announced in London of Pamela Cynthia Maude, daughter of Cyril Maude, to Captain Willian la Touche Congreve, of the Rifle Brigade. Captain Congreve is the eldest son of Lieutenant-General W. N. Congreve, V.C. Miss Maude's sister, Marjory Maude, was recently married to Thomas Achelis, an American actor, known on the stage as Paul Gordon.

MARLOW.—The patrons of the Irving Place Theater are much gratified with the arrangement entered into by Director Christians, under which the return to New York's famous German playhouse of Heinrich Marlow has been effected, as Mr. Marlow has been one of the mainstays of the theater for many years and is extremely popular with its clientele. He signalized his return Wednesday, Jan 12, by appearing in one of his most successful roles, that of Wallenstein in Schiller's drama of "Wallenstein's Death."

MARTINOT.—Sadie Martinot, the actress, who was taken to Bellevue Hospital several days ago for observation, has been removed to the Brunswick Home, Amityville, L. I. Miss Martinot is one of America's best-known players, though she has not been seen on the stage in several years. She was born in New York in 1861 and made her theatrical debut at the Eagle Theater, New York, in 1876. She has appeared in a great number of roles. She was the original Hebe in the American production of "Pinafore" at the Boston Museum in 1878. Her last engagement on the New York stage was as Lady Dover in "Toddles" at the Savoy Theater in 1908. In private life Miss Martinot is the wife of Louis F. Nethersole, the theatrical manager, who is at present in London directing Doris Keane in "Romance."

ROGERS.—The marriage of Ferne Rogers, prima donna of a company presenting "The Princess Pat" on tour and Harold Detmold Roberts, a New York exporter on Dec. 14, has just become known. The marriage is the culmination of a romance begun upon Miss Rogers's return from England last Winter. She began her engagement in "The Princess Pat" in Stamford on Christmas Day. She is well known in this country, in Germany and in London. Her most recent appearance on the New York stage, exclusive of vaudeville, was in "Iole" at the Longacre Theater two seasons ago.

YORSKA.—Mme. Yoraska has been engaged by William Elliott for the leading feminine role in "The Greatest Nation." Mme. Yorska was formerly of the Theatre Sarah Bernhardt, Paris, the Theatre Royal du Parc, Brussels, and more recently of the Theatre Francaise, of New York.

A VIVID PERFORMANCE

Geraldine O'Brien Tells Mirror How She Vitalized Character of Norah in "The Devil's Garden"

The opening performance of "The Devil's Garden" was reaching the end of its third act. There was nothing unusual in the character or plot development to distinguish it from many other sex plays in which a moral was apparent. We watched Lyn Harding as William Dale become a power for good in his community, little suspected by his neighbors of a murder committed years before. But just as life seemed permanently peaceful and well-ordered for him, just as he was about to consecrate himself to religion, retribution for his crime entered in the shape of a young girl with a force so vital, so poignant that it swept his idols from their lofty pedestals and lifted the play from the commonplace into one powerful and absorbing.

While "The Devil's Garden" no longer blooms in the usually fertile fields of Forty-second Street, it, however, will be remembered long after this season has been recorded in theatrical history, not only for the excellent production given the play by Arthur Hopkins, but for the vivid performance of the young girl by Geraldine O'Brien.

It was a characterization as subtle in its appeal as it was fascinating. In the imaginative intensity of youth, in the half-tragic, half-fantastic wildness of infatuation, she portrayed the character of Norah, the seventeen-year-old girl of gypsy blood, just as we believe W. B. Maxwell to have conceived her. She missed nothing in her impersonation. The little awkwardnesses of adolesence were as clearly evident as the graces. Her Norah, in fact, was fearful—yes, almost offensive, in her truthfulness. We forgot completely Miss O'Brien and saw only Norah, the young girl, crying alone in the woods for the gratification of love.

"I carefully read Mr. Maxwell's book," said Miss O'Brien to the writer recently, in explaining the method by which she arrived at such a life-like interpretation, "and began to visualize Norah. I saw her as a wild, tempestuous creature, frightened by the rapid development of her own imagination, but unconscious of her wonderful power. Here is a young girl, I thought, who is not modeled, not stereotyped. She is by turns impulsive, fitful, variable, and defiant. The smouldering flame of a strong sex instinct is beginning to assert itself.

"You know, 'The Devil's Garden' is really a pathological study, and Norah is, perhaps, the best subject of that study. She is a victim of heredity—of a decadent heredity. Some critics have called her abnormal. But I don't believe she is that, though she borders closely on it by wrecking a life on the rocks of debased love."

Miss O'Brien, like W. B. Maxwell, is herself considerable of a psychologist. She told of how certain directors of the production wanted her to "dress the part," so that her bodily charms would be more important.

"Which, of course, would have been ridiculous," the actress continued, "Dale's nature would not have permitted it. His soul had been slowly but surely degenerating, and he would have taken advantage of her long before had she displayed alluringly any physical charms. Norah, naturally, does not know her strength. She is just beginning to grow intellectualized. She is aware that she burns with fervent tenderness for her masculine ideal, Dale. And her precocious intuition tells her of the moment when she can best make this known—when he is about to send her permanently away."

Those who saw the play will recall the spirited, though unequal battle of the sexes, which formed the climax of the third act. Dale, at first, apprehensive, is not able to comprehend the full import of her words. Then under the spell of her passionate declaration his resistance breaks down, he yields, and acknowledges himself beaten. With a crash all his noble ideals come tottering down, and William Dale finds himself as morally impure as the man he murdered a decade before.

Miss O'Brien, as she explains, owes her success in roles of young, vital, human girls to the five struggling years she has been on the stage. In this class of roles she has made a name for herself. She but needs to restrain and direct her remarkable gifts of personality and force to become truly preeminent in it. She is a native of Baltimore, and made her stage debut with a stock company at the age of seventeen. Her engagements include seasons in "The Country Boy," in the leading feminine role in "Excuse Me" on tour, and as the sister of the crippled boy in "The Miracle Man." She has also "succumbed to the lure" of the screen, having been featured in the film production of "Excuse Me."

L. R. R.

JACK ROSELEIGH,

Leading Man of the Keith Players, Union Hill, N. J., in Meeting with the Same Success that Has Characterized His Work in Stock Circles in the Middle West.

STAGE AND THE MAN

Edith Wynne Matthison: "I genuinely believe that the stage is a place of greater danger to young men than to young women. This is a surprising statement, you think? I defend it by saying that the actor is liable to fritter away his time. He plays a few hours a day, and for the remainder of the time he 'rests.' He doesn't need so much rest. He needs work and study, and if he doesn't have them there will be a rapid disintegration of character. There was never a truer adage than that concerning idleness and the location of the devil's workshop."—*The Theater.*

WHEN AMERICA DOES HONOR TO THE BARD OF AVON

(Continued from page 3)

France, Italy, Germany and Spain of the Middle Ages, of the England of Shakespeare's time, and of modern lands in modern times.

The Masque will be performed upon a great outdoor stage, an adaptation of the Elizabethan stage to a Greek amphitheater. The scenes will be designed and executed by distinguished artists. Expert lighting will create the illusion of a fairy world. In front of the stage, in a huge semicircle, the community chorus and acting groups of two thousand or more citizens will participate in the dances and pageantry.

In professional productions of Shakespeare an unusual number of the plays will be offered. James K. Hackett is announcing a four weeks' season with Viola Allen, and a most able support. In St. Louis last year the Masque not only brought together the people in the creation of a work of beauty, but resulted in a more intense community spirit that carried to completion two projects to meet long standing needs, a new city charter, a municipal bridge, and established a people's theater in a beautiful park.

The Shakespeare Celebration must result in some permanent memorial to the poet, something that will be not a form only, but a stimulation to the dramatic art in America.

ESTABLISHED JANUARY 4, 1879

THE NEW YORK
DRAMATIC MIRROR

1493-1505 BROADWAY, NEW YORK

Telephone—Bryant 8360-8361. Registered Cable Address—"Dramirror"

Published Every Wednesday in New York. Entered at the Post Office as Second Class Matter

THE DRAMATIC MIRROR COMPANY

FREDERICK F. SCHRADER, President and Editor
LYMAN O. FISKE, Secretary and Manager

SUBSCRIPTIONS

One year, $2.50; six months, $1.25; three months, 65c. Foreign subscription, one year, $4.00; Canadian, $3.50, postage prepaid.

The Dramatic Mirror is sold in London at Pall Mall Co., Carlton and Regent Streets, and Daw's Agency, 17 Green Street, Charing Cross Road. Australasia News Co., Sydney and Melbourne, Australia. The Trade supplied by all News Companies.

ADVERTISEMENTS

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"'The Mirror,' the Representative Dramatic Journal of America."—London Pelican
"Our Authoritative Contemporary, 'The Dramatic Mirror.'"—New York Life

AN ACTORS' REGIMENT, U. S. A?

WE are watching with bated breath the outcome of Mr. FISKE O'HARA'S patriotic plan to organize a regiment of actors for service whenever that momentous time may come.

Mr. O'HARA comes of fighting stock. He had eight uncles in the Civil War, and he himself was a heavy bombardier in the First Massachusetts Heavy Artillery during the Spanish-American War.

Recently he had a conference with Governor WHITMAN on the subject, and later elaborated his plan with the Governor's miltary secretary and the head of the State militia. He told the august powers at Albany that there are 10,000 actors in the United States, of whom 1,000 at least would be itching to spend part of the Summer in drilling and preparing for warfare under competent officers.

We are deeply interested in Mr. O'HARA'S scheme and desirous of helping by any means in our power. We hope that a poll will be taken of the Lambs Club without delay to determine just how many members of that sometimes bellicose organization are ready to forego the alluring precincts of their sheepfold to don the trappings of war and prove their patriotism by the sweat of their brow.

There are those in the fold who have had their flings at our English "slackers." It is now up to them to purge themselves of "slacking," by coming to the fore with a prompt avowal of their readiness to face the music. Camp life has a seductive sound in the ears of the hard-working player who passes his Winters in ill-ventilated dressing rooms, or his "studio." The open air, the invigorating ozone, the brisk activity of manly exercise is like balsam to his jaded nerves. A couple of months with the colors, to bed with the chickens and up with the lark, a diet of hard tack and bacon, and all those inspiring things that are associated with a soldier's life, how they appeal to the imagination of the true artist!

We feel sure that Mr. O'HARA'S appeal will not fall upon barren ground. It is directed to a highly imaginative, gallant and self-sacrificing clan, to whom the raucus sounds of war are familiar tokens that lave the drooping spirit. They have lived in an atmosphere of war and are braced for the clash of arms. Full soon we shall expect to hear of the actors' regiment, and rejoice to read of the activitiess of Colonel O'HARA, Lieutenant Colonel WILTON LACKAYE, Major ROBERT HILLIARD, and as many of the brave and gallant Lambs as there are commissions to go around.

Mr. O'HARA has started a great movement, and what is more, his advocacy is being seriously considered by the State authorities. It all depends on the spirit of the actors. If one per cent. of the ten thousand actors of whom he speaks will do their duty, there will be a regiment of as able-bodied fighters mount guard as ever trod in army shoes. Is it a wonder that we await developments with bated breath?

ADA REHAN

OF ADA REHAN as actress there is not much more to be said. The tributes to her work have been worthy. Some of what we call the present generation of playgoers saw her. That she was given the place she occupied by AUGUSTIN DALY was enough. He made few, if any, mistakes in the people whom he selected for the betterment of the profession, for in doing that he contributed to the entertainment of an appreciative patronage.

Miss REHAN practically retired when DALY died. His methods accorded with her ideas, and with the utmost deference to surviving managers, there was but one AUGUSTIN DALY. Miss REHAN as an actress was a DALY pupil, and she never would have been as successful under any other management as she was under DALY'S. We don't say she couldn't have been. We mean what we say, she never would. Her's was not the temperament of adaptation. DALY was her type of manager. She believed in him as her director, she trusted him as a man. When he died, a dual personage went out of her life.

As in many instances—unknown to few—Miss REHAN found comfort in her own unostentatious manner of helping such deserving subjects as she knew. These beneficiaries were of a class that makes no plaint in public, that makes no display when lifted up.

Miss REHAN made an effort to prolong her life, not for applause, for she knew her time for that was over, but in order to do good to such as she thought were worthy.

It would be nauseating to say that her place in the profession cannot be filled. There are few, if any, of whom this can be truthfully said in any walk of life. Her professional career is an example. If it fails to be profitable to those who survive her, it will be no shadow upon her work. And while the profession that knew her will remember her kindly, the people who will miss her most are those who knew her in the last years of her life—most of whom had nothing to give in return for what they received, save the sort of affectionate regard born of gratitude.

There is nothing better for the living, no greater tribute to the dead.

BOOK REVIEW

IN THE ORCHESTRA, by Esther Griffin White. the Nicholson Press, Richmond, Ind.

A collection of verse, written by Miss White and published in the Richmond, Ind., *Palladiam*, in 1914. Miss White was musical editor of the paper at the time. The poems of which there are several, are in sonnet form, the Italian. Some of the verses are exquisite conceptions. The booklet is handsomely printed. The cover design by Miss Florence Fox, of Richmond, is quite creditable and artistic. The verses are descriptive of the flute, the violins, the trombone, the cello, the bassoon, the harp, the French horn, the oboe, and the director.

AWAY

(In Memory of Charles Balsar.)

I cannot say, and I will not say
That he is dead.
He is just away!
With a cheery smile,
And a wave of the hand
He has wandered into an unknown land
And left us dreaming how very fair
It must needs be, since he lingers there.
And you—oh, you, who the wildest yearn
For the old-time step and the glad return,
Think of him faring on, as dear
In the love of There, as the love of Here.
Think of him still as the same, I say.
He is not dead—he is just away.

From his mother.
MRS. GRACE (RILEY) BALSAR.

MILTON NOBLES DENIES REPORT

To the Editor of THE DRAMATIC MIRROR:

I want to say through the columns of THE DRAMATIC MIRROR that I am not a member of the special company engaged for the production of "Treasure Island." Any use of my name for press matter in connection with that organization, which has appeared since Jan. 5, or which may appear at any time hereafter, has been, and will be, unwarranted and illegal.

MILTON NOBLES.

MARRIED

Rita Davis, of Philadelphia, and Harry D. Spencer, of Winnipeg, Man., were married Dec. 28, 1915, at Winnipeg. Mr. Spencer is nonprofessional.

DEATHS

CHICAGO, ILL., Jan. 18.—J. Fred (Stubby) Jones, of the firm of Jones and Crane, died Jan. 10, at the Raliegh Hotel, after a long illness with leakage of the heart. Physicians gave him up a year ago, and at one time a few months back his death was momentarily expected. Ray Post, formerly in the employ of the firm, and a Christian Science practitioner, were with him when the end came.

Jones and Crane entered the producing field ten years ago. The first production was sent out of Lincoln, Neb., and had the title, "The Newly Weds Honeymoon." One season the firm had out eleven shows. When the one-night stand business fell off the firm suffered. This season all the energy of the partners was centered on a new musical production, "A Modern Cinderella," which proved a failure. Following the closing of that company the firm took Charlie Chaplin pictures on the road and made some money.

Jones had drawn a will some time before his death, but a couple of days before the end he wrote his last wishes on a Jones and Crane letter head. It started out by saying that he "was all in," and requested that his remains be burned at his old home, Lincoln, Neb., and emphasized the point that he wished no expense to be put on his father and mother, as they were very poor. He referred to $70 in his grouch bag, which he left for funeral expenses. He stated that he was indebted to Victor Crane, his partner, to the extent of $235, but gave him a ring which he thought would more than cover the amount. The last wish stated that he (Jones) had paid $300 for the ring, and mentioned that he believed he "git it at a bargain." He stated that he owed a man out of the business referred to as "Dummy," $500, and left another ring toward settlement of this claim. The show folks, who took charge of his remains, including Robert Sherman, Jake Vetter, Dave Hamill, Warren Warren, and Ray Post, gave this ring, and also the $70 to "The Dummy," as the Masons took charge of the funeral.

CAUGHY.—Clinton Norbert Caughy, a well-known theatrical manager, died Jan. 11 in Buffalo from pneumonia, aged thirty-five years. He was stricken ill while managing "The Melody of Youth" company.

HENRY LUCIUS CHASE, widely known comic opera singer, died at the home of Dr. J. E. Bowman, his brother-in-law, in Greenwich, Conn., Jan. 14. He was forty-four years old. Death was due to kidney trouble. He was a native of Boston, and gained fame as a member of the Henry W. Savage Opera company.

EDITOR'S LETTER BOX

[Correspondents asking for private addresses of players will be ignored. Their professional addresses can be found by looking up the company with which they are engaged under "Dates Ahead." Letters addressed to players whose addresses are not known to the writers, will be advertised in THE MIRROR'S letter-list or forwarded to their private addresses if on file in THE MIRROR office. Questions regarding private life of players will be ignored. **No questions answered by mail.**]

C. L. GLASS, Jersey City, N. J.—Marie Cahill left vaudeville and is now resting at Lakewood, N. J.

FRANCES SCHRAMM, New York city.—The James Crane-Blanche Shirley stock company is now playing at Rand's Opera House, Troy, N. Y.

"FRITZI," Buffalo.—Marshall Birmingham is now appearing in "Treasure Island" at the Punch and Judy Theater, New York city.

JNO. B. JENNINGS, London, Can.—The editorial you refer to, Billy Sunday-Plagiarist, appeared in THE MIRROR, issue of Feb. 24, 1915. We have no MIRRORS for sale containing this article.

C. E. C., Providence, R. I.—A reader of THE MIRROR informs us that a motion picture called "The Landing of the Pilgrims" made by the Edison Company was produced in 1915.

L. HARTMAN, Camden, N. J.—Francis X. Bushman was born in Norfolk, Va., and was educated in Baltimore. We regret that it is impossible to answer your other questions, but they are of a personal nature.

WILLIAM CAMPBELL, Cleveland.—We have no record of the incident concerning Conrad Nagel that you mention. In an October issue of THE MIRROR we had a picture of him. At that time he was playing in "The Natural Law."

SEATTLE READER.—The last record we had of Clifford Robertson was when he was appearing in "She's in Again." We do not know if he is the Clifford-Robinson you refer to, who joined the Equitable Motion Picture Company.

G. J. D., New York city.—John Cumberland has appeared in the following list of productions: "Girls," "The Commuters," "A Man's World," "Snobs," "A Rich Man's Son," "The Yellow Jacket," "Twin Beds" and is now playing in "Fair and Warmer."

SUBSCRIBER, Gloucester, N. J.—Some of the recent productions that Pedro de Cordoba, who is now appearing in the leading male rôle in "Sadie Love," appeared in are, with William Faversham in "Julius Caesar," with Margaret Anglin, and with Geraldine Farrar in motion pictures under the direction of the Lasky Film Co. (2) David Powell was with Elsie Ferguson in "Outcast." We do not know what his plans for the season are.

F. JEFFERSON, Utica, N. Y.—There is a stock company at Rand's Opera House, Troy, N. Y., headed by Blanche Shirley and James Crane. There are no stock companies playing in Buffalo or Albany. (2) Stock players, when they are regular members of a company, probably receive their salaries even when they do not appear in the week's performance, but are rehearsing for a coming play. When they are only engaged for a special play they are paid accordingly.

CATHERINE M. HITZ, New York city.—Before joining the Wadsworth stock, New York city, Welba Lestina played with the Poli company in Hartford, Conn., spent two summer seasons in stock in Canada, and played with Norman Hackett and Henrietta Crosman. (2) Florence Rittenhouse has played with the following stock companies: Orpheum, Philadelphia; Belasco, Los Angeles; Shubert, Milwaukee; Hamilton, Canada; Wadsworth, New York city; Warburton, Yonkers, N. Y.; Lynn, Mass.; and in Washington, D. C. (3) We do not know where Gladys Wilcox is at present.

A. B. C., New York city.—We do not know the names of the plays that will be produced at the Stadium of the College of the City of New York this coming Spring. (2) We have not heard that Margaret Anglin and Edith Wynne Matthison are to be co-stars in a series of Greek tragedies. (3) Tomasso Salvini was known as the elder and Alexander as the younger. (4) The plays that Mary Anderson Navarro will appear in, in motion pictures, have not been announced. Miss Anderson's best rôles were as Galatea and as Parthenia. Her greatest charm was her personality and wonderful purity of tone in reading her lines. Julia Marlowe is perhaps most like her. (5) "High Life Below Stairs," is an English farce published by Sam'l French, 28 West 38th St., New York.

TO PRODUCE IBSEN

Sir Herbert Tree Plans to Present "An Enemy of the People" in New York

Sir Herbert Tree will not confine his producing activities in New York next Spring solely to Shakespeare. He is planning to include some of Ibsen's plays in his repertory. Among the dramas he hopes to present is "An Enemy of the People." His idea was also to produce "Business Is Business," but as that has already been played in this country, he was led to relinquish the plan.

Sir Herbert will open his season in New York in March. He is appearing at present in motion pictures on the Pacific Coast.

BENEFIT FOR M. B. LEAVITT

A testimonial performance for the benefit of M. B. Leavitt, veteran theatrical manager, was given Tuesday afternoon, Jan. 11, at the Manhattan Opera House. The programme included headliners from the vaudeville stage, cabaret artists, and well-known motion picture actresses who appeared in person.

The feature of the entertainment was a minstrel first part which represented the old organization of Mr. Leavitt's called the "Gigantean Minstrels." Fred Niblo was interlocutor. Among those who took part were James T. Powers, Dan Collyer, Carroll Johnson, Matt Wheeler, Tom Lewis, Frank Dumont, John E. Henshaw, George Wilson and James J. Armstrong.

Col. William F. Cody (Buffalo Bill) indulged in a few reminiscences of his stage career under the direction of Mr. Leavitt.

A novelty of the programme was a satire on vaudeville conditions of to-day by Adeline Leitzbach, entitled "When Mr. Shakespeare Came to Gotham." In the sketch were Wright Huntington, Raymond Bond, Junius Matthews, Ethel von Waldron, and Miss Leitzbach.

BROUN'S NEW JOB

To Become Sporting Editor of Tribune—G. S. Kaufman to Succeed Him as Dram. Critic

It is reported that Heywood Broun will retire in early Spring as dramatic critic of the *Tribune* to become sporting editor of that paper. According to current plans, George S. Kaufman, at present theatrical reporter for the *Tribune*, will succeed Mr. Broun as dramatic critic.

Mr. Broun was baseball reporter for the *Tribune* prior to his appointment as dramatic critic last August.

Since William Winter's retirement from the paper seven years ago after a service of forty-five years, the *Tribune* has had a great number of dramatic critics. The list includes Arthur Warren, Arthur Ruhl, Acton Davies, Hector Turnbull, Grenville Vernon, and Heywood Broun.

LUNCHEON FOR ACTORS' FUND

A luncheon was held at the Biltmore Hotel on Jan. 12 in aid of the $1,000,000 campaign for the Actors' Fund. The entire receipts of the dining rooms and grills were donated to the charity.

Among prominent theatrical people and society men and women who gave luncheon parties were Mme. Alma Gluck, who entertained a party of twelve, including Daniel Frohman, Gaby Deslys, Blanche Ring, Elsie Alder, Emma Frohman, William Harris, Sr., Wallace Eddinger, Julian Eltinge, Joseph R. Grismer, Burns Mantle, J. Fred Zimmerman, Walter Vincent, Kurt Schindler, Wedward Morse, W. J. Connors, Mrs. Reginald Vanderbilt and Mrs. Belle DeRiviera.

WEIL TO PRODUCE PLAY

E. A. Weil will produce out-of-town the last week in January a new play by Alice Leal Pollock and Rita Weiman, entitled "The Co-Respondent." Emily Ann Wellman has been engaged to play the title role while other parts will be taken by Morgan Coman, Marie Chambers, Hallett Thompson, Mrs. Herbert C. Browne, Suzanne Wills, Alice Putnam, Joseph Gillow and Elmer Redmond.

EDWIN ARDEN IN CHIEF ROLE

Edwin Arden has been engaged by Sargent Aborn for the leading role of his coming production of "Any House," the new play by Owen Davis and Robert H. Davis. The drama will open in New York the first week in February. Mr. Arden's last appearance on the legitimate stage was in "To-day," at the Forty-eighth Street Theater two seasons ago.

SOTHERN CLOSES AT BOOTH

The engagement of E. H. Sothern in "David Garrick" will close at the Booth Theater to-night, to allow Mr. Sothern to fill engagements in Boston and Philadelphia. His out-of-town season will keep him away for five weeks. His next play at the Booth will be Sebatino Lopez's "The Ugly Ferante."

ACCEPT AKINS'S SATIRE

The Washington Square Players have accepted a one-act piece, described as a satirical Broadway burlesque in verse, written by Zoë Akins, author of "Papa." The satire will probably be on the next bandbox programme. Miss Akins has just had a one-act play, "The Charming Young Fellow," accepted for publication by The Smart Set.

MISS STARR'S NEXT PLAY

Actress to be Seen in a Romantic Costume Comedy of the Early Nineteenth Century

Frances Starr's next vehicle has been selected by David Belasco and will be a romantic costume comedy of the period of 1820. Work is already under way on the production, which has two points of unusual significance. The new piece, as yet unnamed, will mark the first appearance of Miss Starr in a comedy role. It also indicates that Mr. Belasco believes that the romantic drama is returning to favor.

Those in close touch with the producer say Mr. Belasco is convinced that the pendulum of the drama is swinging around to the romantic costume play. David Warfield's new vehicle, now on tour, is "Vanderdecken," built about the legend of the Flying Dutchman. Mr. Belasco has also announced for early production another romantic piece, "The Florentines," written by Maurice Samuels. Another indication, outside of the Belasco fold, of the romantic trend may be found in the success of "Treasure Island." Lou Tellegen is now considering a costume play.

The name of the author of the new comedy is still a secret. Unusual interest will center in Miss Starr's entrance into the field of comedy, a long step from the ingenuous convent girl, "Marie Odile." It will also mark Miss Starr's sixth stellar appearance under the Belasco direction. Miss Starr stepped from the ingenue role of "The Music Master" to that of Juanita in "The Rose of the Rancho," then to Laura in "The Easiest Way," the name part of "The Case of Becky," Gabrielle in "The Secret" and the titular role of "Marie Odile."

ACTORS' CHURCH ALLIANCE

Officers Elected at Annual Meeting — Use of Central Park for Masque Endorsed

The annual meeting of the National Council and the New York Chapter of the Alliance was held at the headquarters, Ascension Memorial Church, West Forty-third Street, Jan. 20. In the enforced absence of the president, George Arliss, and the first vice-president, Ben Greet, the Rt. Rev. Charles Sumner Burch, D.D., occupied the chair. The National Secretary presented his report which covered the work of the Alliance during the year past and the secretary's trip to the Coast and visit to thirty-seven cities in behalf of the movement. The report of the treasurer, W. R. Southwick, showed a good balance in the treasury. Communications were read from George Arliss, Ben Greet, Charles C. Carver, of Hyperion Stock company, New Haven, Conn., and the Shakespeare Tercentenary Committee.

Addresses were made by Bishop Burch, Frederick Warde, Rev. Dr. Steen, Rev. John Talbot-Smith of the Catholic Actors' Guild and others. Mr. Warde gave an amusing account of the inception of the Alliance in the mind of Mr. Bentley while a member of his company thirty years ago, and the value of the Alliance to both church and stage to-day.

As the question of Central Park being used for the great Shakespeare Tercentenary Festival, the following motion was offered by Frederick Warde and unanimously adopted: "Resolved: that the Actors' Church Alliance of America at its annual meeting assembled fully endorses the use of Central Park for the performances of Percy Mackaye's Masque during the coming Shakespeare Tercentennial Festival as the only proper and convenient location for such a community event."

The following officers were elected for the ensuing year: Honorary President, Rt. Rev. Dr. David H. Greer, Bishop of New York; President, George Arliss; First Vice-President, Rt. Rev. Charles S. Burch, D.D.; Second Vice-President, Ben Greet; Third Vice-President, Rt. Rev. Dr. Darlington; Fourth Vice-President, William H. Crane. On the National Council: Rev. Henry T. Scudder, Harry Leighton, Rosa Rand, Josiah C. Pumpelly, Mrs. Thomas Whiffen, Canon Cornell, J. Leslie Gossin, Rev. H. Page, Maggie Breyer, Rabbi Silverman, Millie Thorne and J. Palmer Collins were chosen. The Rev. Walter E. Bentley and W. R. Southwick were respectively re-elected National Secretary and Treasurer.

Discussion on the necessity of establishing an office at 249 West Forty-third Street, to be open daily with an actor in charge, ended in the oppointment of a committee consisting of the four principal officers with full power to act.

"TOWN TOPICS" AGAIN

Revised Edition of Former Wayburn Production to Fill in Time at Winter Garden

The revised edition of the former Ned Wayburn production of "Town Topics" will begin a brief engagement at the Winter Garden, Jan. 24, in order to fill in time until the new Winter Garden show. "Robinson Crusoe, Jr.," is ready for presentation. Prominent in the cast of "Town Topics" are Trixie Friganza, Bert Leslie, Wellington Cross and Lois Josephine and Peter Paige.

BENDIX'S FORM PARTNERSHIP

Max and Theodore Bendix have formed a partnership with offices in the Columbia Theater building, and are prepared to furnish musical artists for every occasion.

Max Bendix recently returned from San Francisco where he conducted symphony orchestras at the Panama-Pacific Exposition. He was at the expositions at Chicago and St. Louis, and has acted as director at the Metropolitan and Manhattan Opera Houses. Theodore Bendix is well known as a composer, arranger and conductor.

OUT OF MODERN STAGE

Announcement is made by Emmanuel Reicher that Julius Hopp is no longer associated with the Modern Stage or its allied enterprise, the American People's Theater.

HODGE IN NEW COMEDY

Opens in Wilmington in "Fixing Sister" By Lawrence Whitman

Having brought his season in "The Road to Happiness" to an end in Brooklyn last Saturday night, William Hodge opened in a new comedy entitled "Fixing Sister" in Wilmington, Del., Thursday night. The play is the work of Lawrence Whitman, said by many to be none other than William Hodge. It concerns New York life and is said to give Mr. Hodge an opportunity to appear in evening clothes.

In the company are Miriam Collins, Teresa Maxwell-Conover, Ida Vern Hamilton Deane and Charles Canfield.

NEW MUSICAL PLAY

Marbury-Comstock Co., to Produce "See America First" by Lawson Riggs and Cole Porter

The Marbury company have accepted for immediate production a new musical production entitled "See America First." The piece is the work of Lawson Riggs and Cole Porter, two young Yale men, and it is their first contribution to the stage. "See America First" will be produced the last of February.

DEATH OF FAMOUS COMEDIAN

In the death of Sam Lucas, which occurred Jan. 11 at 59 West 139th Street, New York City, the American stage lost one of the greatest colored comedians since the Civil War. Mr. Lucas is best remembered as the comedian of what in 1877 was known as the Hyers Sisters combination, which presented a little two-act play of life among the blacks before and after the war. Emma Hyers was born in slavery. A handsome young woman, she possessed one of the most exquisite soprano voices in America. Boston philanthropists had her educated and her voice carefully cultivated, and some eastern capitalists furnished the money for a tour of herself and sister in a semi-dramatic concert tour with a small and select troop of colored first-class singers. Lucas supplied the comedy after much experience as end-man with Calendar's Minstrels. He wrote and sang with great success, "Carve Dat Possum," "Every Day Will Be Sunday By and By," "Where Was Moses When the Light Went Out?" and gained fame by popularizing, after several failures, Henry C. Work's famous song, "My Grandfather's Clock," in which the ticking of the clock was sung by the Hyers and the male voices of the organization behind a curtain with tremendous effect. Lucas's rollicking negro impersonations contributed largely to the success of the tour. Later he appeared as Uncle Tom, being the first colored actor to play the role, and then gradually vanished from the broader scene of action and confined himself to intermittent vaudeville appearances. He was the first negro actor ever to appear before Queen Victoria. He reached the age of seventy-five.

NEW DIPPEL PRODUCTION

Andreas Dippel will produce at Atlantic City, Jan. 25 the new Viennese operetta, "Princess Tra-La-La," which under the name of "Hoheit Tanzt Walzer" is nearing the 100th performance at the Irving Place Theater. The English version is by Matt Woodward and is in three acts. Charles Sinclair is staging the production and Anselmo Goetzl has been engaged as conductor.

LEWIS WALLER'S ESTATE

LONDON, (*Special*).—Lewis Waller, the actor, who died at Nottingham, Eng., Nov. 1, left an estate valued at $28,445, according to his will which was recently admitted to probate. The property is divided equally between his children, Edmund Waller and Nancy Waller, the share of his daughter to become payable to her on her attaining 21 years of age or marrying.

GRAPEWIN'S NEW PLAY

Charles Grapewin has acquired the stage and screen rights to "Too Many Crooks," a story in the current number of the Red Book magazine. Mr. Grapewin will have it converted into a play at the earliest opportunity.

ON THE RIALTO

The report is again current in New York that Mary Mannering is planning to return to the stage. Last August THE MIRROR stated that the actress intended to resume acting as soon as she could find a suitable vehicle. According to the present report she is still searching, and admits that she has not yet found one in which she would be willing to appear. It is said that a condition of her returning to the stage would be a contract calling for her appearance only in New York.

Miss Mannering's last engagement on the New York stage was in "The Garden of Allah" at the Century Theater in 1912. She is the wife of F. E. Wadsworth, a wealthy Detroit lumberman.

♠

William Bartlett Reynolds deserves credit for a novel piece of advertising in connection with "Erstwhile Susan," the play of Pennsylvania Dutch life in which Mrs. Fiske has returned to the New York stage. When the comedy was making a preliminary tour of Reading, Harrisburg, Easton, Allentown and other cities where Pennsylvania Germans reside in large numbers, the half-sheets which Mr. Reynolds prepared contained the following notice:

"Amerika's feinste actress in einar gespassige Geschichte von Pennsylvania-Deutsche Leba, in bekannte Gegenda und wiss gmacht wird, wird nau auf der stage fuers erste mol gezeigt."

Translated it reads:

"America's most distinguished actress in a delightful comedy of Dutch life in Pennsylvania, with familiar scenes and doings now put upon the stage for the first time."

According to reports the advertising device was so successful that the Germans formed a large part of the audiences.

♠

Claude McKay, Australian theatrical writer, who recently returned home after a several months visit in America, has been contributing his impressions of the New York stage and those intimately associated with it in the *Theater Magazine* of Sydney, N. S. W.

Inasmuch as no impression would be complete without a reference to his bejeweled majesty, "Diamond Jim" Brady, Mr. McKay devotes a short paragraph to that indomitable first-nighter:

"There is in New York a man for whom I have a most profound sympathy. This is 'Diamond Jim' Brady. Years ago when he acquired wealth and diamonds he decided he would be a New York celebrity. His publicity idea was to attend the first night of every play. This self-imposed duty must now be observed, or he will sink into oblivion. One can scarcely imagine a vista more dreary than that confronting 'Diamond Jim.' He is a terrible warning to notoriety seekers. To understand what he has let himself in for it should be mentioned that the New York average is about one play of interest in every ten submitted."

♠

Thomas J. Gray, who operates a successful joke and sketch factory in the vicinity of Broadway and Walter Kingsley, refuses to join George M. Cohan in the belief that Boston is an impossible state of mind. In fact, Mr. Gray is so enthusiastic over the kindly reception given his "Town Topics" book that hereafter he wants to submit all his material to Boston before it is presented to the guffawing metropolis.

"Think of it," says Mr. Gray, "they only took a third of my book to Boston and the *Transcript* goes into ecstasies over it. What would it have done with the entire work? It only goes to show that Boston and the *Transcript* always recognize and appreciate the meritorious."

Lest Mr. Gray become too hazardous in his experimentations we will recall an experience of George M. Cohan in the Hub. Having begun to pierce the hostility of the critics with the sharp shafts of satire which he directed at society in his musical plays, Mr. Cohan ventured upon the hallowed domains of culture. We forget the name of the piece in which he was appearing, but it was one of his peppery musical comedies. During the whole performance Mr. Cohan could see H. T. Parker, the critic of the *Transcript* fairly bursting his sides with laughter. Thereupon he became wildly enthusiastic. His confidence knew no bounds. The piece was a great big hit, for "wasn't the *Transcript* critic going crazy over it out in front?" he asked.

The next day the actor-author rushed to the newsstand to see what superlatives of praise had been written in the *Transcript*. But, alas, when he opened it he found the review most contemptuous and denunciatory in tone. The piece had been consigned to a figurative ash-heap.

THE FIRST NIGHTER

"JUST A WOMAN"

Drama in Three Acts and an Epilogue by Eugene Walter. Produced by the Shuberts Under the Direction of J. C. Huffman at the Forty-eighth Street Theater, Jan. 17.

The Woman ..... Josephine Victor
The Man ..... Walter Hampden
The Boy ..... George Stuart Christie
The Hired Girl ..... Virginia Allen
The Lawyer (Lascelle) ..... H. E. Herbert
The French Maid (Mimi) ..... Margaret McWade
The Butler (Sanford) ..... David Howell Lindley
The Detective (Emerson) ..... Frank Monroe
The Boy ..... George Stuart Christie
The Bohemian Coachman (Aram) .. John Arthur
Ned ..... James Eagle
The Lady ..... Rose Winter
The Judge ..... Walter Wilson
The Clerk of the Court ..... Robert Forrest
The Attorney of Record ..... George Williams
The Junior Counsel ..... Robert Gaffney
The Son (Ned), ten years later ... Albert Hackett

Act I.—A workingman's boarding-house on the hills near Pittsburgh. Act II.—Library of the Man's home in Pittsburgh (six years later). Act III.—Court room of the Court of Common Pleas of Allegheny County, Pittsburgh (six months later). Epilogue. The house on the hill (ten years later).

After a season's tour of the East, under the successive titles of "A Plain Woman" and "The Better Way," Eugene Walter's drama of the steel mills reached Broadway last Monday night, bearing the meaningless title of "Just a Woman." The audience, in a frankly skeptical mood, watched and waited to see if Eugene Walter "could come back." Could he again provide a drama that might approach in craftsmanship his "Easiest Way"? At the close of the first act his audience was sympathetic. There was promise in the fine humanity of the characterization and dialogue. The second did not equal the first in vitality and spontaneity, though it did contain several effective theatrical moments. But when the end of the third act was reached we realized that Mr. Walter still possessed his old power to draw minutely and vividly. His court room scene, which formed this act, was powerful in its realism, its quality of suspense, its truthfulness to detail, and the plausibility with which its gripping climax was built up.

The fourth act was a distinct surrender to the conventions of the theater, but even here the playwright showed he was too faithful a student of life to allow its sentimentalism to become too exaggerated.

Mr. Walter's Woman—he labels his characters in a generalized fashion—is a mistress of a workingmen's boarding house in the vicinity of the Pittsburgh steel mills. In a hollow of the hills, near to the smoking chimneys, she and her Man live and plan for the day when they shall buy an attractive little refuge far up on the hill. Her Man, a stolid industrious plodder lacks the inspiration to see clearly into the future, but she, born of an imaginative peasant race, looks ahead to the day when they can escape forever their monotonous and low-planned existence. She saves the money which he earns at his dangerous trade, and when the opportunity presents itself she invests it all to promote an invention of a young Pole by which the process of steel construction can be improved. "I reckon you know the right way," cries her husband as she convinces him of the infallibility of her intuition.

Six years pass and the Man has become a financial power in Pittsburgh. But with prosperity comes its sychophantic features, wrecking misery and unhappiness. Under the influence of alcohol and a socially ambitious widow, he plans to get rid of the woman who has made his affluence possible. An obstacle, however, in the shape of a son whom he loves devotedly, presents itself. He will shame her into divorcing him by installing his paramour in his home. But to no avail, for the wife seeks the seclusion of the country in company with the child. She makes one final plea to win him back, resolved never to surrender to his plans.

She is winning her fight. His last vestige of manhood is beginning to assert itself when the other woman enters. His resolution immediately breaks down. He yields to the new influence in a finely dramatic scene.

Here is Walter at his best, in a merciless conflict between two women for the possession of a man! "You are simply a part of his spree," the wife cries to her successor in his affections. "You are just a means to an end—and I am the end." The man's pride is piqued. He determines to carry the case to court, to divorce her upon the grounds of gross misconduct and so gain the custody of the boy.

With a wealth of photographic realism the case of Stanley vs. Stanley is presented. An extraordinary case and, therefore, demanding extraordinary treatment. The wife sits stolidly at her table surrounded by two loyal countrymen whom she has befriended. She is without counsel and expresses no desire to conduct her own defense. The prosecution presents its side, hatched in a nest of conspirators. Three witnesses, under skillful questioning by an unscrupulous lawyer, testify to the guilt of the defendant. She hears her doom sealed by a court "which has no discretion," and sits indifferent. And then an electrifying effect is produced. She is told by the judge that her child will be taken from her. Her maternal sense of justice cries out. She defies laws, courts, men. She will put her faith in God. Suddenly, as if inspired, she takes the stand and traps her accusers at their own game by admitting the truth of their charges. And as a climax, she calls upon God as a witness that her husband is not the father of her child, and, therefore, cannot claim him. The judge, obligingly intuitive, senses a conspiracy and the curtain falls as he is ordering the arrest of her revilers.

The next act shows her ten years later waiting in the sun and the flowers for the release of her husband from prison, and the play ends with the couple reunited, resolved to find happiness in their son.

Miss Victor gave a triumphant performance of the Woman, acting with a naturalness and a repression that conveyed every mood, every impulse. Her full, warm voice was vibrant with intonation, rich with color. Walter Hampden was the Man. In spite of the unsympathetic character of the role he succeeded in making him always seem a victim of circumstances rather than a victim of heredity. George Stuart Christie gave a remarkably human performance of the Polish inventor. Walter Wilson acted a judge with genuine sympathy and authority. H. E. Herbert played the lawyer with force and virility, and John Arthur gave a vivid interpretation of a crippled youth.

"THE CINDERELLA MAN"

Comedy in Four Acts by Edward Childs Carpenter. Staged by Robert Milton and Produced by Oliver Morosco at the Hudson Theater, Jan. 17.

Morris T. Caner ..... Berton Churchill
Dr. Joseph Thayer ..... Theodore Babcock
Blodgett ..... Percival T. Moore
Albert Sewell ..... Hubert Wilke
D. Romney Evans ..... Charles Lane
Marjorie Caner ..... Phoebe Foster
Celeste ..... Hazel Turney
Walter Nicolls ..... Reginald Mason
Anthony Quintard ..... Shelley Hull
Jerry Primrose ..... Frank Bacon
The Great She-Bear ..... Lucille La Verne

Act I.—A drawing-room in Morris T. Caner's house, New York. Six-thirty o'clock. Act II.—The attic of the house next door. Late in the afternoon of the following day. Act III.—The attic. A week later. Act IV.—The drawing-room at Caner's. Ten days later.

There has been a radical change in the fashion plates of plays. Only a year ago everything on the boards was photographic; the year before that it was crimes; and the year before that the police had to stand vigilance over our play morals. To-day we are back in the dear old romances. Though the heroes wear neither spurs, nor plumes, nor gauntlets, we are right back in the midst of a romantic period, like that of twenty years ago.

For the present, photographic realism is a thing of the past. The managers are putting on "Treasure Islands" and "Cock o' the Walks" and "Cinderella Men," which is a fairy tale of the good old style about the princess who loves a poor squire, and a poor squire who is too proud to take advantage of his good fortune—the same old school, save that the story is transplanted into our own midst from the court of King Some-One-or-Other.

During the first act of Mr. Carpenter's modern fairy tale I trembled for the issue. The beginning had a cross-grained old railway magnate worth any number of millions, and a pretty daughter whom he hadn't seen in thirteen years and whose arrival in the house, upon the death of his divorced wife, put him in anything but an amiable mood, a fair, innocent young damsel, who forthwith began to manifest an inordinate interest in the identity of the young poet who had furnished the text for a song that Hubert Wilke sang for her with delightful expression at the piano and wrought up the innermost emotions of her lonely little heart, a poet who lived in the attic of the house next door and at whose lighted window she gazed with languishing ardor as the first curtain fell.

But this somewhat conventional beginning more or less happily disposed of, and with Shelley Hull on the scene in the person of the starving young penny-a-liner who cares not for the world's riches but finds balm in saying "My mind to me a kingdom is," the play began to take on potentialities that soon put one in a comfortable state of mind. The next three acts were really interesting, partly because of structural novelty, partly because of a simple poetic charm, and largely because of the delightful work of the players.

For through a benevolent elderly go-between, a mutual link, divided between admiration of the sterling qualities of the poor poet, Tony, and a deep interest in and understanding of the nature of the millionaire's lonely daughter, Marjorie, the latter is led by her interest in the writer of the words that so moved her heart to find access to his garret by the roof which connects her father's house with this Olympian abode of the proud and spirited young literary pot-boiler. Before she can make her escape, after bestowing her substantial benefits upon the unknown object of her admiration and charity, she is compelled to hide behind the curtains of his clothes closet, and there anon is discovered by the lively poet and literally caught in a trap. It is love at first sight, of course; but the playwright discreetly manipulates his theme so as to keep the issue well in suspense. For, knowing how proud and averse he is to millionaires's daughters, she pretends to be Marjory Caner's companion, and soon is on most familiar ground with the poet.

He is bending his best efforts toward capturing the $10,000 prize for the best opera book in a literary competition, and she offers to transcribe his work on the typewriter, and meanwhile keeps him from slow starvation and freezing to death by ingenious devices that can give no offense. And so she visits him every day by the convenient way of the snow-covered roof; the garret takes on a new feminine atmosphere of comfort, and the enchanted couple have their tea together and are as snug as the proverbial bugs in the rug, until the Great She-Bear, otherwise the hard-spoken and meddlesome landlady, surprises them in their little Elysium, and harshly suspecting scandal, serves notice of instant eviction upon the offending poet.

Which brings up to the fourth and final act, back in the millionaire's house. Lucky for Tony that he has influential friends at court, the distinguished composer who set Tony's heart-touching words, and now is to decide the fate of his opera book, and the aforesaid benevolent go-between, Romney Evans. For when Tony is announced, conformable to an appointment, to hear the decision of the high literary court sitting in judgment on his work, the millionaire father has conceived a rather favorable opinion of him, principally due to the fact that Tony has made love to Marjorie believing her to be a poor girl. And when Tony arrives and hears that he has won, and Marjorie enters and blushingly confesses her fraud, together with the fact that she has asked her father to disinherit her in order to make her eligible, he waives his objections to her wealth and takes her to his heart.

This decidedly pleasant little story is delightfully acted, first by Mr. Hull in the part of the temperamental poet, a lively performance distinguished by a fine spirit of comedy; second, by Miss Phoebe Foster as Marjorie, played with persuasive tenderness and unaffected simplicity; by Frank Bacon in a pleasant character part of a poor old derelict who befriends Tony in the capacity of a devoted chamberlain, and by Charles Lane as the benevolent intermediary of the two lovers. Around these the interest of the story principally centers; but several parts of subsidiary interest are very efficiently interpreted—a small part of a selfish but amusing suitor, played by Reginald Mason; the role of the composer by Hubert Wilke, elaborated by a little song that aroused applause; that of the millionaire father by Berton Churchill; the Great She-Bear, amusingly portrayed by Lucille La Verne, as well as that of Dr. Thayer by an old favorite who has been among those not present on Broadway for some time, Theodore Babcock.

The comedy obviously made a favorable impression on the audience and seems assured of a good season.

WASHINGTON SQUARE PLAYERS

Washington Square Players, third production of season of 1915-16. Four one-act plays: "The Clod," by Lewis Beach; "The Roadhouse in Arden," a whimsicality, by Phillip Moeller; "The Tenor," adapted from the German of Frank Wedekind, by André Tridon; and "The Red Cloak," a marionette pantomime, by Josephine A. Meyer and Lawrence Langner, arranged by William Pennington. The bill opened Monday, Jan. 10.

The Players.—John King, Josephine A. Meyer, Glenn Hunter, Robert Strange, Spalding Hall, Edward J. Ballantine, Walter Frankl, Helen Westley, Noel Haddon, Frank Conroy, Roland Young, Ralph Roeder, James Terbell, Margaret Mower, Jean Strange, Holland Hudson, Florence Enright, Mary MacKinnon, Charles Edwards, I. H. Freedman, Romualdo Bufano, Charles Frattalone, Carl Cataldo, Arthur Balsamo.

The free lancers of Washington Square are offering their third programme of the season at the Bandbox. The bill has its usual interesting qualities, along with freshness and enthusiasm of handling.

"The Clod," the first offering of the bill, has a Grand Guignol flavor. There's a distinct thrill. The locale is a lonely, broken down house on the border line during the Civil War. Here live a stolid, slow-thinking old couple, to whom the war means only the occasional theft of farm produce. A wounded Union dispatch bearer creeps into the house to hide. Two Confederate soldiers follow. They search the place, and, failing to find their quarry, demand food. Meanwhile, the Union soldier has tried to secure aid from the old woman by endeavoring to stir her patriotism. But the plea means nothing and the dispatch bearer is on the verge of discovery. In a moment of anger, one of the Confederates hurles a cup to the floor. Then—in fury—the old woman seizes an old rifle and shoots the two men dead. So the Union soldier dashes away in safety. "The whole country will hear of you," he cries as he gallops away. But the clod only gathers up the broken bits of china and murmurs, "I'll have to drink out of a tin cup now!"

Philip Moeller's "The Roadhouse in Arden," described as "a whimsicality for the Shakespearean Ter-centenary," has a certain touch of satirical fantasy. To an inn, kept by the Hamlet family in the Forest of Arden, come W*ll**m Sh*k*sp**r* and Sir Fr*nc*s B*c*n, two literary men from London, in search of Mistress Immortality. It is pleasant fooling, not up to Mr. Moeller's "Helena's Husband," but well aided by a colorful setting, designed by Robert Lawson and quite in the spirit of the whimsy.

"The Tenor," adapted from the German of Frank Wedekind, is a story of artistic temperament of a Wagnerian tenor, who rides heartlessly, for the sake of his career, over the woman who loves him. "The Tenor" ("Der Kammersanger") is typical of the former editor of *Simplicissimus*.

The concluding event is the patomime, "The Red Cloak," a fantastic story of lovers and an irate father done in the jerky style of marionettes. Vivid music would aid. Just as it stands, "The Red Cloak" lacks the touch of imaginative humor.

Of the acting, Josephine A. Meyer's really graphic playing of the old drudge in "The Clod" deserves first place. In "The Tenor" Margaret Mower does the bit of a young girl, whose head has been turned by the dashing singer, with a gentle and appealing touch. Helen Westley, too, strikes a sincere note as a girl who kills herself in the Wedekind playlet. Frank Conroy does very well in the difficult titular part of "The Tenor" and, in the earlier Shakespearean fantasy, handles the role of Shakespeare with humor.

"THE LITTLE MINISTER"

Comedy in Four Acts by Sir James M. Barrie. Revived by Maude Adams, Under the Direction of the Charles Frohman Company, at the Empire Theater Jan. 11.

Gavin Dishart ..... Dallas Anderson
Lord Rintoul ..... Martin Sands
Captain Halliwell ..... Morton Selten
Lady Babbie ..... Maude Adams
Felice ..... Elise Clarens
Twalta ..... J. L. Carhart
Thomas Whammond ..... David Torrence
Bob Dow ..... J. M. McFarlane
Micah Dow ..... Gladys Gillen
Snecky Hobart ..... Wallace Jackson
Andrew Mealmaker ..... B. Peyton Carter
Silva Tosh ..... Charles Gay
Sergeant Davidson ..... Willard Barton
Joe Cruikshank ..... C. Gay
Nannie Webster ..... Ada Boshell
Jean ..... Angela Ogden

Practically a new generation has grown up since Maude Adams established herself securely in the hearts of playgoers by her bewitching performance of Lady Babbie in "The Little Minister." Her present characterization of the roguish Scotch lass who would a-wooing go, is even more redolent with pretty witchery and the spirit of youth than the original one, since in the lapse of eighteen years her art has broadened and become distinct through the radiant charm of her personality. A more delightful moment in the theater is difficult to imagine than that in which Miss Adams as the beguiling "Egyptian" triumphantly romps into the moonlit stretch of Caddam Wood with a laugh on her lips and a twinkle in her eye. We fell a victim to her spell and waited and watched, enchanted, as she undertook to subjugate the unruly Gavin Dishart.

The whimsical touches of Barrie still remain in the play, and at the end four elders bob up over the garden wall to show the young lovers that they, too, were once young and possessed great secrets.

Dallas Anderson played the title-role with a nice authority, and J. M. McFarlane gave a strikingly human performance of Rob Dow, the roysterer, who worshipped an unapproachable pedstal of the little minister.

"THE PRIDE OF RACE"

A Play in Four Acts by Michael L. Landman, based on a Story by Wallace Irwin. Produced by William Gray at the Maxine Elliott Theater, Jan. 11.

Deegan ..... Robert Hilliard
Wayland Folk ..... Clarence Handyside
Dr. Blake ..... Frank Kemble Cooper
Frank Pounford ..... Charles P. Hammond
Tom ..... Frank H. Westerton
Ned ..... Philip Bishop
Jim ..... J. MacNamee
Fred ..... Charles Foster
Bob ..... Raymond Kenney
Gilbert ..... Foxhall Daingerfield
Mrs. Calhoun ..... Minna Gale Haynes
Louise ..... Kathlene MacDonell
Mammy ..... Marie Taylor
Miss Bowers ..... Agnes Everett
Jenny ..... Mary Seymour

The play deals with the theme of miscegenation. Mr. Hilliard plays the part of Deegan Folk, an honor man at Yale. He is not aware that colored blood runs in his veins until shortly before his marriage to Louise Calhoun, of Alabama, when his father discloses the fact that Deegan's great-grandfather married an octoroon, a freed woman. This revelation does not deter him from entering the marriage with Miss Calhoun, and when his wife is to become a mother he appeals to the family physician, disregards his advice and becomes the father of a negro boy.

The truth is kept from the mother until, in a fit of frenzy, she leaps out of bed, forces her way to the child, and seeing its color, faints, recovers and turns with vindicative scorn upon the father, desiring never to see him nor the child again. Years elapse, and in the epilogue we find Folk the proud owner of a Cuban tobacco plantation with his dark-skinned boy of twenty working as his foreman and eager to acquire a college education. There the author leaves the subject to such reflections as the reflective auditor may see from a negative story in finding a better solution.

HIPPODROME CONCERT

The soloists with Sousa's Band at the Hippodrome concert last Sunday night were Anna Pavlowa and her dancers, besides several of the members of the Boston Opera company, consisting of Luisa Villani, who sang an aria from "La Gioconda"; Riccardo Martin, who gave a number from "Carmen," and Thomas Chalmers, who sang the Prologue to "Pagliacci." The band numbers included excerpts from "Orpheus in the Underworld," "The Beggar Student," and Mr. Sousa's composition. Mme. Pavlowa and the dancers gave the entire second part of the programme. Among the numbers danced were Saint-Saëns's "The Swan," Kreisler's Rondo, and a new waltz by Sousa, "The Land of the Golden Fleece."

In Memoriam

In loving memory of GEORGE K. FORTESCUE. Died January 13, 1914.

ACTORS' EQUITY ASSN.

Relation of Managers and Actors Shall Rest on Principal of Square Deal

At the last meeting of the Council held in the association rooms, 608 Longacre Building, Jan. 10, the following members were present: Francis Wilson, presiding, Messrs. Bruce McRae, Grant Stewart, Frank Gillmore, Edward Connelly, Milton Sills, and Edward Ellis.

New members elected.

Robert Barrat	Rupert Harvey
W. E. Betts	Hugh Herbert
Augustin Duncan	Adolph Link
Pauline Duffield	Edwin Maxwell
Maude Fealy	Estelle Thebaud
Ada Ferrar	

The first object of the officers or attorneys of the A. E. A. when giving advice to members is to keep them, if possible, in whatever employment they may have. In any case where an actor on tour has a dispute with the manager or his representative, he should continue to render his services faithfully at the same time reserving his rights, if he feels they have been abused, until the association can secure an adjustment of the trouble. It is a desperately selfish thing on the part of an actor to take instant leave of a company that may be far distant from New York or Chicago. Such action may work vengefully against the management, but it is almost certain to be more hurtful to the colleagues of the deserter.

A business manager is reported to have said to an actor with whom he was disputing a short time ago,—"The Actors' Equity will never get anywhere because the officers and Council are all men who get their living out of the stage, and they can't fight their bread and butter." The plain truth is that because the men in charge of the A. E. A.'s affairs are dependent upon the stage and have devoted their lives to it they are determined to insist, fearlessly, that the relations of manager and actors shall rest on the principle of the square deal.

A manager, who is suffering from a breach of an equitable contract that he signed with an actor, has had the services of the association's legal department placed at his disposal by formal and unanimous action of our Council. Redress seems, most clearly, to be due this manager from the actor who wrongfully deserted him.

It is interesting to note that in a case at hand, where the "customary performances of the theater" were eight and the management suddenly began giving ten, with a successful play now running, no payment whatever was tendered the actors for the added work until after they had taken a determined stand in demanding it. Then the firm of managers, whose office is notorious for its old clothes' man methods, ran true to form and paid two ninths, instead of two-eighths of a week's salary extra. Before doing this, however, they had contended that they were changing "the policy of the house." "Yes," replied the protestants convincingly, "but we have not changed our contracts and they are governed by what was the practice in this theater when we began our engagement in it."

We were impressed by an instance lately where after getting a cash settlement for a group of members who had signed a general release, an actor who did not belong to the A. E. A., but who had been one of the same company, applied to it for assistance in collecting his claim. He was too late. The creditor had not been legally bound to pay a cent. He paid what he did because he wished to co-operate with us in serving our members.

The office has purposely deferred notifying delinquents until the holidays should be passed. Now a prodding letter is being sent forth to the careless ones. Do not wait to remit until *this* notification arrives. Precious delinquents, you have already had *one!*

By order of the Council.

HOWARD KYLE, *Corresponding Sec'y,*
GRANT STEWART, *Recording Sec'y.*

PLAYBROKER CONVICTED

WASHINGTON, D. C. (*Special*).—The first conviction in the East for copyright infringement has been secured. William Peet, a Washington playbroker, was recently arrested on five indictments for copyright infringements and pleaded guilty in court. He was fined $100 and sentenced to six months in jail. The latter sentence was suspended, however, on the condition that all manuscripts of plays in his possession be surrendered to the United States District Attorney for destruction.

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MAJOR BARBARA

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January 24th

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THE MIRROR ANNUAL

The regular issue dated

JANUARY 29

The regular price per copy

10c.

The regular charges for

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IN CANADA

MOOSE JAW, SASK. (*Special*).—"The Bostonians" (B. E. Lang, manager) opened at the Majestic Dec. 16 in "Tipperary Mary," and their engagement extended to Dec. 25, with the exception of the night Dec. 23. The company is an excellent one, including Patsy Henry, Dixie White, Mabel Gardner, Ina Mitchell, Grace McClure, Mazie Hill, Lola Fox, Lillian Defty, Thorne Helen, and Babe Mason. They played to good business.

Cyril Maude and his New York company in "Grumpy" pleased S. R. O. at the Majestic night of Dec. 23.

Mr. W. B. Sherman, manager of the Majestic, and James Guy Usher, formerly with the Eckhardt Stock company, have formed a partnership, and are presenting an excellent stock company at the Majestic. They opened Dec. 27 in "Within the Law," and Dec. 30-Jan. 1 put on "The Girl in the Taxi." Mr. James Guy Usher was the producer, and was supported by an excellent company. This is one of the best stock companies ever billed at the Majestic, and they are playing to excellent business. The run will be indefinite.

Manager A. J. McKelvie, of the Rex Photo Play House, has booked "The Wallingford Stories," starting Dec. 21.

All the picture theaters are doing good business, and there is an improvement in all lines throughout Western Canada.

ALFRED W. LANE.

CALGARY, ALTA. (*Special*).—Orpheum vaudeville reopened Dec. 27 at the Grand, with a well-balanced bill, composed of Tuscano Brothers, Battle Axe Jugglers, Marie Bishop, a very pleasing violiniste; Mrs. Gene Hughes in a clever and excellently acted sketch, "Youth"; James Tooney and Annette Norman, who sing, patter, and dance entertainingly; "The Bachelor Dinner," a tuneful musical tabloid, with some good comedy situations; Chic Sale with his "Country School" entertainment, and Miss Leitzel in clever work on rope and trapeze. Business very satisfactory. Stuart White's "Girl from Nowhere" played a return engagement Dec. 30-Jan. 1, to fairly well.

Pantages: Had a good bill Dec. 27-Jan. 1, made up of a musical tabloid, "The Office Girls"; Gallagher and Carlin, Keegan and Ellsworth, Rucker and Winnifred, and Bert Wiggin. Business good.

The Princess with singing and dancing numbers and pictures, and all the motion picture houses had a good week.

EDMONTON, ALTA.—George Summers and the Majestic Stock company did good business at the Empire Dec. 27-Jan. 1, with a good performance of "Within the Law." Miss Princess Bryant, whose work has been uniformly satisfactory, was excellent in the leading role. The company go on tour with this play for the next six weeks.

Pantages: Had a pleasing bill Dec. 27-Jan. 1, and did good business. GEORGE FORBES.

TORONTO (*Special*).—Royal Alexandra, Jan. 3-8: "The Girl Who Smiles," the daintiest musical comedy of a year back, with a splendid company, and, what is more, a fine orchestra. Natalie Alt, George Baldwin, Dottee King, Lucille Saunders, and our old friend Will Danforth, shine out resplendent. Big business. "Good things pay."

Shea's, Jan. 3-8: Mrs. Langtry heads as fine a bill as we have had this season, to crowded houses. All seats are sold for the week. Watson Sisters score; also Henry Rudolf and Dugan and Raymond.

Hippodrome, Jan. 3-8: "Eugene Lockhardt," a popular Toronto boy new to the stage, heads the bill, and surprises even his admirers with his splendid work.

Grand Opera House, Jan. 3-8: "Mutt and Jeff in College," to light business.

Gayety, Jan. 3-8: "Bon Tons," with Bert Baker and Babe Lagour, as lively a soubrette that the stage has; to big business.

Loew's, Jan. 3-8: A well-balanced bill, of which "Just Married," with Jenkins and Covert, are much the best; to the usual good attendance.

Massey Hall, Jan. 3-8: "The Birth of a Nation" pictures are still drawing big houses for their second week. GEO. M. DANTREE.

MONTREAL (*Special*).—"Two Is Company," a bright and entertaining musical comedy, at the Princess, proved a very pleasant New Year's week entertainment, Jan. 3-8. Armand Kaliez and Amelia Stone, both of whom are familiar to Montreal theatergoers, are seen in the leading roles. The supporting cast as a whole is excellent. "Quinney's," Jan. 10-15.

"Quinney's," at the Princess Jan. 10-18. "Omar, the Tentmaker," Jan. 17-22. Dorothy Shoemaker in sketch, "The Passion Play of Washington Square" Jan. 3-8. At the Orpheum Lilly Langtry in "Ashes" Jan. 10-15.

The Driscoll Players at His Majesty's gave another clever performance in "The Blindness of Virtue," Jan. 3-8. Olive Templeton as the girl heroine, just budding into womanhood, gave a most artistic performance. Ainsworth Arnold was impressive as the Vicar, and Belle D'Arcy capable as his wife, Carlyn Gillen as the Old Gardener and Miss Dow as Cookie contributed two neat sketches. Mr. Sullivan did good work as Graham, but was perhaps a trifle too mature. "Message for Mars," Jan. 3-8. Billy Watson's Beef Trust is the attraction at the Gayety, Jan. 3-8. Billy Watson and Frank Lambard appear in the leading comedy roles. The violin playing of Annette Walker made a big hit. W. A. TREMAYNE.

OTTAWA, ONT. (*Special*).—Russell, Jan. 7: Return engagement of Leo Jan and Michel Cherniavsky in concert.

Dominion, Jan. 3-8: Lasky's Three Types, Gallager and Martin, Georgia Carle and company, Cycling Brunetts, Odone, and pictures. Since Manager Clancy made the change to three performances a day at reduced prices the house has been packed to capacity at each performance.

Francais, Jan. 3-5: Boston Musical company in "The Coming Man," to big busines.

The Family, Jan. 3-5: "The Two Orphans," film feature, to big business.

Madame Petrowa was a guest of the new Regent Theater, Jan. 5. She addressed the audiences afternoon and evening, where "The Heart of a Painted Woman" was the film feature, to capacity business. J. H. DUBE.

KINGSTON, ONT. (*Special*).—The Grand Opera House is still playing vaudeville and pictures to capacity houses at every performance. The Paramount programme is still the feature of the entertainment. Fiske O'Hara in "Kilkenny," Dec. 13, drew a capacity house and pleased everyone with the excellent performance. Harry Lauder, Jan. 25; "Omar the Tentmaker," Jan. 26; "Twin Beds," Feb. 2; Quinney's company, Jan. 19. ED. CHARLTON.

SASKATOON (*Special*).—Empire: Cyril Maude found most enthusiastic audiences Dec. 13, 14 to witness his representation of "Grumpy." Saskatoon fully appreciated the privilege of seeing one of England's greatest actors. As Grumpy he kept the audience in perpetual roars of laughter. At the conclusion the curtain had to be raised several times and a speech was demanded, to which he responded. House closed remainder of week.

Cyril Maude leaves for home in May—not to play— and reopens in New York in October with a Canadian play. The central character is a barber in an Ontario town. He has given up his London playhouse and does not expect to play any length of time in England again. H. MANLEY.

REGINA, SASK.—Cyril Maude and company in "Grumpy" made an excellent Christmas offering at the Regina Theater, all seats being sold two days in advance, which goes to show that Western Canada will support a good company when given the chance. Mr. Maude entertained his company to dinner at the King's Hotel Christmas day.

The Bostonians and "The White Feather" will be the last road shows that will be at the Regina for some time. Vaudeville and pictures come Jan. 6 and will continue throughout the winter. Three shows a day will be given, one hour pictures and one hour vaudeville. The same will be booked through the W. V. M. A. This arrangement shuts the Orpheum out of Regina, it being reported earlier in the season that the Orpheum would occupy the Regina Theater this winter.

O. W. Powell has been appointed treasurer of the Regina in place of Walter Bergman, who left some time ago to accept a position with "The Trail of the Lonesome Pine" company. S. G. MCINTYRE.

PHILADELPHIA

Broadway Successes Please the Quakers—Farce Comedy, High-brow and Social

PHILADELPHIA (*Special*).—Two big New York successes, both appearing locally at Shubert theaters, are the new offerings of note this week. "Sinners," which had such a remarkable run last season on Broadway, opens at the Adelphi. The attractions at this theater have been of a varied type—farce, comedy, "high-brow," and now a play dealing entirely with present-day social conditions.

"Passing Show of 1915" also opened at the Lyric, which is the playhouse designated by the Shuberts for their local musical offerings. The cast includes all the New York headliners, and the advance sale so far has been most encouraging.

John Drew continues at the Broad. Julian Eltinge in "Cousin Lucy" is in its second week at the Forrest, while "On Trial" is still the attraction at the Garrick. At the Walnut "A Fool There Was" is the current play.

Quite a delegation from the Quaker City chartered a special car last week to attend the opening of Michael Landman's new play, starring Robert Hilliard. Landman is a Philadelphian, a physician before a playwright, and a club of well-known young business and professional men, having the dignified name of "The Pow-Pow," went over "wifeless" to witness the play by their fellow member and to see the sights of New York Town. J. SOLIS-COHEN, JR.

NEW ORLEANS GIRL AS "EVERYWOMAN"

NEW ORLEANS (*Special*).—"Everywoman," presented by an excellent company, was the attraction at the Tulane Jan. 9-15. The performance was particularly notable, owing to the fact that Miss Edna Porter, a New Orleans girl, appeared in the title-role, and acquitted herself with marked ability. Aside from much charm of person Miss Porter has dramatic ability and magnetism, and consequently a brilliant stage career is before her. Louis Mann in "The Bubble" Jan. 12-22.

Fair burlesque continues to hold the boards at the Dauphine Jan. 9-15.

At the Orpheum the features week Jan. 10-16 were: Four Marx Brothers, headliners; Thomas Egan, Tango Shoes, Charles E. Evans and company, Meehan's Canines, Willie Solar, the Flemings, and the Orpheum Travel Weekly.

The Crescent is now to be founnd in the motion picture column Jan. 9-15. Mary Pickford in "The Foundling" is the big feature. Marguerite Clark in "Mice and Men" Jan. 16-22.

Bessie Barriscale is being featured at the Dreamworld in "The Painted Soul"; at the Trianon Henry B. Walthall in "The Raven," and at the Tudor Henry Kolker in "The Warning" is the attraction.

The season of Italian opera at the French Opera has been abandoned by reason of a misunderstanding between the parties interested in promoting the enterprise. J. M. QUINTERO.

PITTSBURGH

PITTSBURGH (*Special*).—"The Passing Show" (Winter Garden company) had an S. R. O. week at the Alvin Jan. 10-15, and a special matinee was given Friday for patrons who were unable to secure seats for other performances. George Monroe and Marilynn Miller headed the cast. This was the best offering of its kind seen here this season. "Two Is Company" week Jan. 17.

The Nixon also did a big business, where "It Pays to Advertise" held the boards Jan. 10-15, and proved a real treat. William Holden, Richard Sterling, John Butler, Edna Baker, and Dorothy Foster were in the cast. David Warfield in "Van Der Decken" Jan. 17-22.

A pleasing enactment of "The Trail of the Lonesome Pine" was seen at the Lyceum week Jan. 10. Ruth Copley doing some admirable work as June. The support was also good. "Under Cover" followed.

Gus Edwards's "Song Revue" headed the bill of vaudeville at the Davis. Mlle. Vera Sabini, Charles Howard and company and the Seven Colonial Belles, with others, completed the bill. Desiree Lubowska as the headliner Jan. 17-22.

Frank Burt and "The Girl Trust" drew good houses at the Gayety Jan. 10-15, and "Rosseland Girls" followed. The Victoria and Academy had fair burlesques. The Pitt opened Monday, Jan. 17, with French war pictures; the engagement is indefinite. The Schenley has the Keystone-Triangle programme. Melba is due at Memorial Hall Jan. 20.

If a guarantee fund can be arranged for, Serge de Diaghileff's Imperial Russian Ballet will appear at the Nixon during the latter part of March. Efforts are now being made to raise the guarantee.

Manager Reynolds, of the Alvin, announces the following offerings to be seen here in the near future: William Hodge in "Fixing Sister," "Just a Woman," and the Messrs. Shubert's "Town Topics." D. JAY FACKINER.

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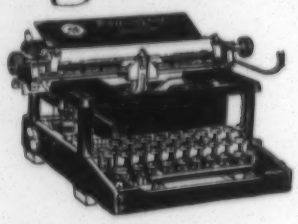

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WASHINGTON

"Margaret Schiller" by Hall Caine, as Played by Elsie Ferguson and Co.

WASHINGTON, D. C. (*Special*).—Under the direction of Charles Frohman Klaw and Erlanger, Elsie Ferguson is seen the current week at The National in a new drama by Hall Caine, entitled "Margaret Schiller," which was received with extended favor on its opening night by a very large and critical audience. The role of Margaret Fuller, that Miss Ferguson essays with brilliant success, is of a more emotional and of greater depth than any she has played heretofore, and her portrayal marks another artistic step upward in the interesting career of this accomplished actress. In "Margaret Schiller" Mr. Caine has contrived a melodrama without a villain, a war play in which no soldier appears. He deals, rather, with the diplomacy of war and the effect of war upon the minds and hearts of the people belonging to the belligerent nations. Every one of his characters act in every crisis absolutely according to his or her sense of right and justice.

The scenes are laid in the official residence of the prime minister and in the home of Gottfried Schiller, a professor of music, in London. In order that it may not be supposed that the play is intended to picture present-day conditions and personages, the author has laid the time of action in the future.

A thoroughly well balanced company of excellence and worth is seen in the support and includes Norman Trevor, Eileen van Biene, Joseph Adelman, Marie Reichardt, Grace Carlyle, Gareth Hughes, Paul Doucet, Frederick Esmelton, Leslie Palmer, Warburton Gamble, David Kimball, Lowie Sealy, Douglas Patterson, Eleanor Seyboldt, Rena Hodges, and Horton Cooper. Next week, "It Pays to Advertise."

(The premier of "Margaret Schiller" was given in Atlantic City, Jan. 15.)

The engagement of "The Passing Show of 1915," originally announced for the current week, has been deferred, and another big musical revue, "Maid in America," has taken its place with a cracking big opening.

At Poli's the Poli Players during the past week, in James Forbes's "The Show Girl," achieved a success, which is followed by another during the current week. "Tess of the Storm Country," in the title role of which Florence Rittenhouse adds another to her many strong successes. The Monday matinee at Poli's has been discontinued in order to provide extra time for rehearsal.

E. M. Newman, who commenced his double course in his series of South American travel at the Belasco Sunday night, gave two special afternoon and night lectures at the New Masonic Temple Friday, when his subject was "Argentina of the Twentieth Century," for the benefit of the members of the National Geographic Society.

The following statement comes from the office of Manager W. H. Rapley: "Negotiations are pending with an important producing manager for a Spring and Summer season of stock for the New National Theater, beginning the latter part of April."

The very excellent programme provided at the B. F. Keith Theater the current week presents Grace La Rue, the singing comedienne, James and Bonnie Thornton, the veteran vaudeville favorites; Beatrice Herford, held over a second week with a new set of laughter-compelling life studies; Marie and Mary McFarland, the grand opera stars; Isabelle Lowe and company in "Hope," Bert and Bettie Wheeler as "Charlie Chaplin and the Girl," Willard Simms and company in "Flinders' Furnished Flat," and Mr. and Mrs. Gordon Wilde, London shadowgraphists, and the Pathe news pictorial.

A tremendous reception was tendered Mme. Melba by a large and enthusiastic audience on her appearance in song recital at Poli's last Monday afternoon. It was Melba's only appearance in Washington in a great number of years. The cross of the Order of St. John of Jerusalem was a conspicuous decoration worn by the prima donna, who was made a lady of grace of the order by the Duke of Connaught in Ottawa several weeks ago, following a concert given for the Canadian Red Cross.

JOHN F. WARDEN

BOSTON

"The Woman Hunter," a Sex Play Minus Sensationalism—Hackett as "Macbeth"

BOSTON (*Special*).—"The Woman Hunter," by a star whose name is familiar to every one, but who for the time being uses the pseudonym "Giles Manton," was produced for the first time on any stage by the Craig Players at the Castle Square, Jan. 11. There are only four principal characters, Lloyd Grahame, Marion, his wife, Philip Pendleton, his friend, and Denise Atherton an adventuress—played respectively by William Carleton, Mary Young, John Craig, and Betty Barnicoat. Donald Meek, Theodore Friebus, and Vida Sidney play unimportant servants' parts.

The play is frankly a sex play, but serious in purpose and tone, and free from excessive sensationalism. Its theme is the contrast between the allure of the sensual woman and the ideals of the ordinary and "cold" but devoted wife. The as yet unheralded author has had the courage to write his play without the usual straining for comic relief and a happy ending. The piece is distinctly interesting and is down for a run of at least three weeks. It is well mounted and well acted—especially by the two women of the cast.

The James K. Hackett-Viola Allen venture into Shakespeare, with "Macbeth," has not proved an overwhelming success (Hollis, Jan. 10). Praise has been accorded the settings—most of them from Joseph Urban—and to those who play Duncan, Macduff, and the witches. But the two stars have been rather freely mauled by the critics for inadequate conception and execution of the two principal parts. Mr. Hackett plays Macbeth without the usual make-up. His next production will be "The Merry Wives of Windsor."

The other bills: Tremont, Henry Miller and Ruth Chatterton in "Daddy Long-Legs"; Colonial, "Chin-Chin"; Park Square, "Under Fire"; Wilbur, "It Pays to Advertise"; Shubert, "Town Topics"; Majestic, "The Only Girl"; Plymouth, "A Full House"; Copley, "The Night Before" (by Harry Lauder).

John Craig's plans for acquiring the Lexington Avenue Opera House in New York have fallen through. The movies offered more for the house.

W. R. Macdonald will open the Shakespearean tercentenary celebration in Boston by offering Maud Scheerer at Jordan Hall next month in a series of lecture recitals, ending in a performance for the last day of one of Shakespeare's plays.

Mrs. Harry Lauder, who remains in Boston to look after the fortunes of "The Night Before" at the Copley, offers "tootsie tea and scones" to her patrons at the Wednesday matinees.

Officers from the German liners interned here attended Monday's performance of "Under Fire" at the Park Square. Since Monday, when "It Pays to Advertise" opened at the Wilbur, busy Mr. Megrue has had two plays running here.

Two brand new operettas, "Princess Tra-La-La"—Dippel's latest production—and Savage's new piece for Minnie Hajos, "Pom-Pom," are in early prospect for Boston. Each is new to the stage, and there is a chance that they will open against each other Jan. 31. At any rate, "Chin-Chin," which continues to sell out at every performance at the Colonial, must leave Jan. 29.

E. H. Sothern in repertoire will come to the Shubert next week.

The Orpheum, the principal house of Loew vaudeville here, reopens this week after complete remodeling. It now seats three thousand. New scenery has been designed by Clifford Pember, formerly of the Toy. FORREST IZARD.

INDIANAPOLIS

INDIANAPOLIS (*Special*).—"Sinners," with a good company, in which Jean Adair's work as the mother stood out prominently, was well received by a large opening night audience at the Shubert Murat Jan. 3-5. It is pleasant to remember that Miss Adair made her first big success here on the Murat stage in the leading role of Mother, when she replaced Mary Shaw the last night of the company's engagement here.

Edith Thayer, the charming little successor to Trentini in "The Peasant Girl," made a decidedly pleasing impression by her sprightly performances Jan. 6-8, but was surrounded by a mediocre company, with one exception, Frank Deshon, who always makes good.

A large, enthusiastic opening audience greeted "Nobody Home" Jan. 10-15, which proved one of the season's best in light musical entertainments and the best as to company, which included that unctuous comedian, Lawrence Grossmith, Nigel Barrie, Charles Judels, Quentin Tod, Carl Lyle, George Lydecker, Mildred Elaine, Maude Odell, Helen Clarke, Coralie Blythe, Alison McBain, and Mignon McGibbeny, our own little Indianapolis ingenue, who has met with much deserved success in her short career on the stage, and who came in for a flattering share of the applause and interest opening night. "A Pair of Sixes," Jan. 26-29; (return) "Treasure Island" week Jan. 31.

"Adele," with Myrtle Jersey and only a fair company, did the same kind of business at English's Jan. 3-5.

"The Yellow Jacket," presented by Mr. and Mrs. Coburn, assisted by Thomas E. Jackson, who played the Property Man in the original production, and a splendid company gave a unique and interesting performance that delighted large audiences throughout the engagement Jan. 6-8. "Potash and Perlmutter," with Phil White and Harry First, both seen here in the roles last season, returned for a week's engagement Jan. 10, and repeated the success made here last season. "On Trial" Jan. 17-22.

Ray Samuels topped Keith's bill Jan. 10-15, and made her usual big hit. Gus Edwards and his "1916 Song Review" Jan. 17.

Mr. and Mrs. Charles Douville Coburn gave talks before the Drama League at the Art Institute afternoon Jan. 7. John C. Hickey, also of "The Yellow Jacket" company, told reminiscences of the old Jack Street Theater in San Francisco, from which the setting of "The Yellow Jacket" was copied. Tea was served in the upper galleries after the programme.

The Strand, formerly the Lyceum, which has been leased by the Strand Company, of Chicago, and the interior completely remodeled, opened as a high-class picture house Jan. 15.

Charles Judels, of the "Nobody Home" company, entertained the members of the Rotary Club at their weekly noon luncheon at the Claypool Jan. 11. PEARL KIRKWOOD.

ATLANTA

ATLANTA (*Special*). — Fashion-craving Atlantians found all sorts of genuine enjoyment in the "Fashion Show," which was a most noteworthy and portentous headliner at the Forsyth week Jan. 10. "Crookology" proved to be a punchless playlet and failed to score any substantial hit.

Louis Mann in "The Bubble" was enthusiastically received at the Atlanta Jan. 7, 8. "The Hawk," with William Faversham, at the Atlanta, Jan. 20, 21.

"Getting the good shows to come South is a great deal harder than getting the Southern people to go to see them," said Homer George, manager of the Atlanta Theater, as a packed house was leaving the Atlanta at a recent performance. "The people are spending their money this year to see the plays, and I only wish that we could get more first-class attractions down this way. Atlanta, however, has no kick coming, as there are a great many of the Southern cities who have not been favored with half as many Broadway attractions as we have."

The Lyric, formerly a stock house, has been converted into a movie theater, and "Fighting for France," a war film, was presented week Jan. 10.

The Vaudette, under the management of John and Gus Evins, is enjoying a highly successful career as a film house.

The tercentenary of Shakespeare's death is to be celebrated with a splendid pageant under the auspices of the Drama League.

WARD MOREHOUSE.

WORTHWHILE BRIEFS

ATHOL, MASS.—"The Spring Maid," Jan. 6, played to good business at the Steinberg. Frank Byron as Roland gave an excellent performance. The Steinberg also runs Special films and vaudeville.

MUNCIE, IND., Jan. 4.—At the Wysor Grand, "Lucia Di Lammermoor"; fair company and house. "Kick In," Jan. 7. "Damaged Goods," Jan. 8. At the Star motion pictures, Jan. 10-12. Vandeville Winko Moorla's Style Revue and Fashion Show. At the Columbia, motion pictures, presenting Valli Valli, Marie, Dora, and Laura Hope Crews.

HUTCHINSON, KAN.—At the Home Theater Kibble's "Uncle Tom's Cabin," Jan. 7, good company and business. "Twin Beds," Jan. 8, matinee and night; to fair business.

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NEWS OF STOCK PLAYS AND PLAYERS

FRANK H. BROOKS, Editor Stock Department

The TICKER

There is no stock house in Chicago at present, but at least two of the outlying Stair and Havlin theaters, now known as International Circuit houses, are expected to offer stock next Summer. There is talk of a stock house in the Wilson Avenue district but nothing definite has been done. When there was a shortage of attractions to play the Crown, National, Imperial and National this season, local producers who provide attractions for the International Circuit put on "Under Cover," "The Dummy," "The Lure," "Damaged Goods" and other bills, organizing special companies to play from six to eight weeks in Chicago and other Middle West cities. It is feared the stock situation is embarressed by this action. Should Chicago theaters attempt to play stock the very bills which would be expected to awaken interest in the new policy have been offered at these houses. Often the specially organized shows fail to attract much business when the same bills ought to have been drawing cards under a stock policy.

Robert Sherman, who has his headquarters in Chicago, has put small stock organizations into vaudeville houses at La Salle, Elgin, Aurora, DeKalb, South Chicago, in Illinois; Racine, Wis., and Hammond, Ind., with surprising success. Mr. Sherman seems to know just how to run these houses and his financial success has been remarkable continuing stock for six months in some of the towns. The Warrington Opera House in Oak Park, Ill., has frequently played stock and demands Sunday school bills to succeed—nothing of the white slave order goes there.

GREATER NEW YORK STOCK

KEITH'S BRONX.—Thirty-three years is a long time for a play outside of the classics to live and grow in the minds and hearts of theatergoers, but this record has been achieved by Bartley Campbell's "Siberia," and it is still so lusty and vigorous that it shows no signs of being cast aside for the sex problem play or other rival attractions. The revival made by the B. F. Keith Bronx Stock Company, week Jan. 10, was full of color and mounted effectively. Frances McGrath as Sara played with subtlety and quiet force, suggesting at all times the strength and sincerity of the character. Margaret Fielding played Marie with finely subdued dramatic force and Grace Hausley was a sweet and charming Vera. Charles Ellwood was an excellent Saracoff and Walter C. Richardson a manly Nicolai Niagoff. Walter Marshall's Sparta was the type to the life and Albert Gebhardt played with distinction the role of Ivan. David Hewitt as Sanonsky and Fred C. House as Troisky played particularly well. The minor roles and the supernumeraries had a distinct place in the general design and all combined their efforts in a perfect ensemble. "The Confession," week Jan. 17.

IDA C. MALCOMSON.

WADSWORTH PLAYERS.—The Wadsworth players presented "The Man From Mexico," a farcial comedy in three acts for last week's attraction. Mexico, being very much in evidence just at present, no doubt was the reason for the large attendance throughout the week. Welba Lestina as Clementina Fitzhew gave a very interesting performance, while Harry Hollingsworth, as Ben. Fitzhew was up to his usual standard. Mr. Carrol Daly as Col. Roderick Majors was the cause of much laughter, as was Harry Hugenot in the rôle of Timothy Cook. David Chase as Richard Daunton gave his customary rendition in a most satisfactory way, and Baker Moore as Edward Farrar handled the part with ease. Miss Edith Spencer as the maid, and Richard Odgen as the warden, were both excellent. Next week, "The Divorce Question." F. H. R.

BROOKLYN.—"Milestones," which played so successfully at the Liberty Theater, New York, was the offering of the Grand Opera House players week Jan. 10. This is the second revival of an old success and the idea seems to gain favor with the visitors. Dudley Ayres as John Rhead, played that part for all it was worth, while Enid May Jackson was charming as Rose Sibley. Those also worthy of a good share of honor are Miss Isadore Martin as Emily Rhead, Charles Schofield as Arthur Preece and M. J. Briggs as Ned Pym. The balance of the cast whose work was of high order comprises Clara Mackin, Florence Roberts, Nelly Buckley, William Elliott, John Roach, Fay Baker, William Evarts and J. Frances Kirk. Business has been very satisfactory judging from the good audiences at the early part of the week. Next week the company will offer "The Woman He Married." MERKLINGER.

TEMPLE STOCK CLOSES

HAMILTON, (*Special*).—The Temple Stock company closed Dec. 25 after a successful season since last May. Manager James Wall has received many requests from the patrons to resume the stock in July.

MINNIE JEAN NESBIT.

SUE McMANAMY'S "GOOD NIGHT"

MILWAUKEE, Wis. (*Special*.)—Sue McManamy closed with the Shubert Theater Stock company Jan. 9, playing the part of Gwendolyn in "Raffles." At the end of the first act she received arms full of flowers and was called on to make a speech, which was as follows: "I want to thank you all for your kindness. I think the hardest thing to say is good-by. I thank Mr. Niggermeyer and his associates for the kindness I received in the few short weeks that I have been here, and I hope to come back some day, so I won't say good-by. I'll just say good-night."

Week 10, Harry Minturn in the title role in "The Fascinating Widow."

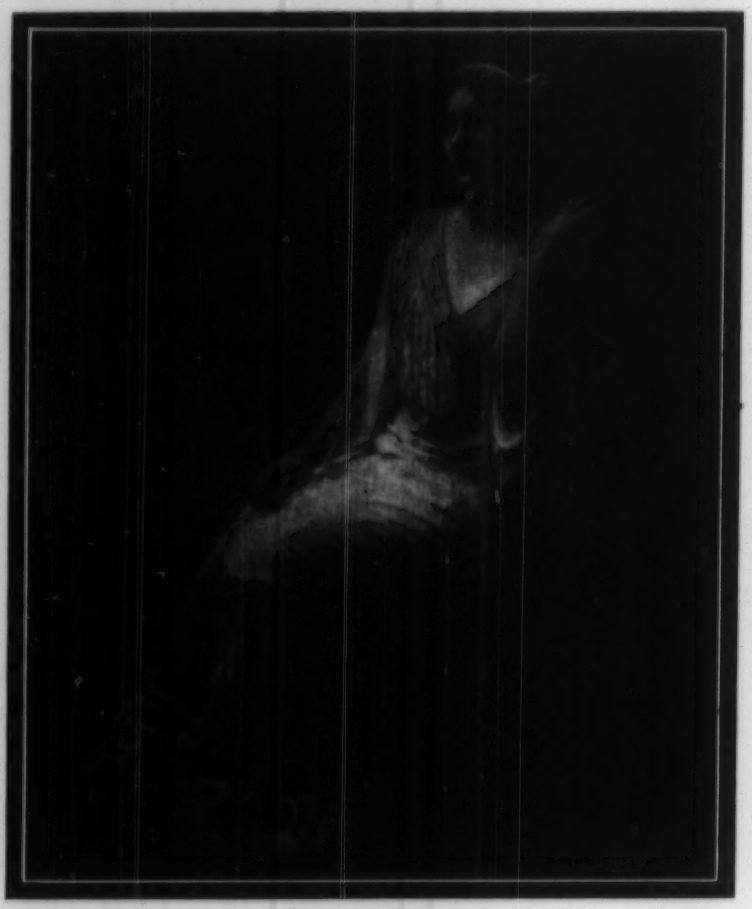
Ione McGrane opened with the company as leading lady, 17, in "Kick-In."

WALTER PATZWALD.

HAZELE BURGESS'S FAREWELL

JACKSONVILLE, FLA. (*Special*).—For the last week of their engagement here the Hazele Burgess Players presented "Alma, Where Do You Live?" and were awarded capacity business at almost every performance. After the curtain of the last performance each player in a few words bade farewell to the playgoers of the city. The company includes Bert Leigh, Joseph Remington, Billy Scheller, C. R. Sage, Maude Hollingsworth, Jessie Livingston, Shirley Mayberry, and Hazele Burgess. A profitable booking was filled at St. Augustine, 7-8, the company proceeding to Miami for an eight weeks' stay. St. Petersburg and Tampa will be visited and their return here is contemplated during the early part of May.

E. O. UEDEMANN.



ALICE DONALDSON.

This is a striking likeness of a charming actress, Miss Alice Donaldson, whose ability, versatility and magnetic personality have made her one of the most popular leading women in stock. There is a sincerity about her work that reaches across the footlights and carries conviction. One of her greatest attractions and one that never fails to attract favorable comment is her remarkably clear and musical voice.

Miss Donaldson is a graduate of Mt. St. Joseph, Hartford, Conn., and though known only to her most intimate friends she has been quite successful in the literary world, having several short stories and a few sketches to her credit. At present she is playing with the Knickerbocker Players, in Philadelphia.

ROSELEIGH & CO., UNION HILL

"Blue Jeans" as played by the Keith Players, Union Hill, N. J., Jan 10-15, possessed all the thrills and heart appeal that made this play so popular in bygone days. Jack Roseleigh as Perry Bascom played his role with the naturalness and confidence that is serving to make him so welcome to the vicinity of Broadway, where he is eventually destined to appear. Ann MacDonald presented a pleasing and lovable character in June, the poorhouse waif. Miss MacDonald's comedy is delightfully refreshing and pleasing and her pathos is excellently done. Frederick Webber as Jacob Tutewiler was unusually well done. Joseph Lawrence as Col. Risener was—we have praised Mr. Lawrence so often that we are really in want of adjectives to describe some of the remarkable characterizations that he has given us. Virginia Howell contributed another noteworthy portrayal to her list of successes. Marguerite Tebeau lent an entertaining measure of effort to the cast. Frank Armstrong again delighted as did Chas. C. Wilson in an effective role. Others were Aubrey Bosworth, Harry Kaiser, Arthur Mack, Joseph White, Frederick Walters, Jessie Pringle, Mildred Florence, Helen Hemingway and little Miss Josie Kaiser. This week, "The Woman He Married."

"ERN" GREWE, JR.

FISHER PLAYERS, ST. PAUL

ST. PAUL (*Special*).—"Barriers Burned Away," was in the main, well acted by the Ernest Fisher Players at the Shubert, Jan. 9. May Buckley, who played the part of the heroine for whom Fate destroyed the city of stockyards fame so that she might be restored to the arms of her lover, made it appear that the conflagration was worth while. Frederick Van Rensselaer, who is having a slight lapse from villiany, gave an unusually fine interpretation of the art dealer. Duncan Penwarden, as the derelict artist, is also deserving of praise. Minor Watson played the rôle of Denis Fleet in his customary easy style. "The Man from Mexico," 16-22; "Monte Cristo," 23-29.

JOSEPH J. PFISTER.

NEW STOCK AT NEW BEDFORD

NEW BEDFORD, MASS., (*Special*).—John Meehan, late of the Lester Lonergan company, heads a new stock company to be known as the John Meehan Players, opening at the Vien Theater, Jan. 17, as a permanent attraction. Among the people engaged are Henry Hicks, Bernard Steele and Maud Blair. Mr. Meehan will play the leads. The opening bill was "Under Cover."

W. F. GEE.

MORTON AND POLI SCRANTON

SCRANTON, PA. (*Special*).—At the Lyceum, the Morton Opera company has captured the town and is playing to capacity business. "The Red Widow" was the offering week Jan. 10. Laura Jaffray (a one time favorite here), was warmly welcomed on her first appearance, and made a decided hit in the title rôle. Robinson Newbold as Butts kept the house in roars of laughter and Inez Bauer as Yvette danced herself into the good graces of the audience. The remainder of the cast added very materially in making the opera a brilliant success. "Sergeant Kitty" week of Jan. 17.

At the Academy "The Law of the Land" was given by the Poli Players, to capacity houses. Mae Desmond as Mrs. Harding, was at her best. Selmer Jackson was seen to fine advantage in the part of Goeffrey Morton and Charles H. Stevens as Robert Harding, gave a strong and finished performance of the part. Stewart E. Wilson gave a fine character study of the part of Arthur Brockland, and Morton L. Stevens as Chetwood was up to his usual high standard. Master Willie Wheeler as Bennie merits special mention. The remainder of the cast, Kerwin Wilkinson, Hazel Miller, James Brennan, Arthur Buchanan, J. Reigle and T. Zanke gave splendid support. Week, 17, "The Shepherd King." Coming, "Along Came Ruth," "Excuse Me" and "Men and Women."

C. B. DERMAN.

BIG WEEK AT NORTHAMPTON

NORTHAMPTON, Mass. (*Special*.)—The new year at the Academy was opened by the High School Dramatic Association with a capable and interesting performance of "His Excellency the Governor." The High School play is an annual affair, and in addition to intrinsic merit, was made further interesting by special settings after the new order designed by Donald Fitts and J. F. Clement, both of Yale College.

After a week's vacation the Northampton Players resumed their season Jan. 3 with "Nearly Married," in which James Rennie and Adeline O'Connor were effective and well supported by the company. One of the performances was attended by George Middleton, the dramatist, and Mrs. Marie Schrader, of the New York Dramatic MIRROR, who were in Northampton for the afternoon performance, by members of the Northampton Players at the private theater of George Bliss McCallum, where the bill was Mr. Middleton's "A Good Woman," and Lord Dunstay's "The Glittering Gate." Those taking part were Charles Coleman, William Powell, William Pringle, and Miss Gertrude Workman.

President Meiklejohn, of Amherst College and Mrs. Josephine Dodge Daskam Bacon, the novelist, were among the guests.

Edwin Curtis has resigned as director of the Northampton Players, and has been succeeded by Raymond Capp. Mr. Capp came from England over twenty-five years ago to play in "Charlie's Aunt." He has held prominent engagements in stock and has been associated with Sydney Grundy, Charles Hawtrey, Henri August, the pantomimist, and many others.

Week Jan. 10 the Northampton Players gave "The Dummy," in which the leading role was finely managed by Robert Ames. Miss Violet Howard came on from New York to play the child part of Beryl.

Jan. 11 the players laid off while the Princess Pat company gave a greatly appreciated and largely attended performance.

MARY K. BREWSTER.

DAVIS 20th ANNIVERSARY

PITTSBURGH (*Special*.)—Clyde Fitch's "The Truth" was produced by the Davis players at the Grand, week Jan. 10. Alice Fleming, in the Grace George role of Becky Warder, had an opportunity to display her ability, and did admirable work throughout the piece, especially in the heavier moments. Edward Everett Horton was cast as the husband, and gave the role a finished and pleasing enactment. Ernest Cossart was highly amusing as Becky's father, and the landlady was in the capable hands of Ann Warrington. Graham Velsey was well cast as Lindon, although the role was to have been taken by William Gibson, who was called to New York suddenly. Anne Bradley, Lillian Kellar and others in the company gave good support.

Faith Avery joined the Davis force Jan. 17, as ingenue at the Grand. Miss Avery was ill at the opening of the season, and her place was taken by Anne Bradley. Attraction 17-22, "Kitty MacKay," marks the twentieth anniversary of the founding of this organization.

"Alias Jimmy Valentine" proved a good drawing card at the Empire, 10-15, with the Empire Stock company. William A. Stanton gave a good presentation of the title role, and Eva March played the governor's niece in a pleasing manner. Leon Tempest was ably cast as Red Joclyn, and other members of the company gave good support. "Three Weeks," 17-22.

D. JAY FACKINER.

MISS ROSE MARY KING

Now with the Manchester, N. H. Players. Popular with the company; a favorite with the playgoers.

MOROSCO'S STOCK MOVES

LOS ANGELES, (*Special*).—Mr. Oliver Morosco moved his entire stock company from the old Burbank Theater on Main street, where it has entertained Los Angeles audiences for seventeen years, to more modern quarters, namely, the Morosco Theater on Broadway. This came as a very agreeable surprise to local theater patrons, and has proven Mr. Morosco's ability to constantly advance and he assures us that he intends to make the Morosco Theater as well known in the future as the Burbank of the past. The Burbank Theater has been secured by D. W. Griffith and Mack Sennett, of the Triangle, to produce their photoplays. To say that Los Angeles was surprised at this move, is to put it mildly. The Burbank, just seventeen years ago, began to inspire in theatergoers a confidence in the attractions that the young manager, Mr. Morosco, was staging there, and confidence for the past years in the shrewd and discerning show-man, has grown, until his name is now a guarantee in this locality. Some of the biggest stars in the country have played in stock at the Burbank, and Saturday night, Jan. 8, the final curtain on the spoken drama was called, closing the run of Willard Mack's success "Kick In." On Sunday afternoon, Jan. 9, Oliver Morosco's company opens the Morosco Theater with "Seven Keys to Baldpate," dramatized by George M. Cohan from Earl Derr Biggars's novel of the same name.

I am unable to give Mr. Quinn's Superba Theater attractive notice this week as I am advised that their business is so enormous they are not desirous of the press representatives' patronage. I congratulate Mr. Quinn, but feel that I should call to his mind that there are three hundred and sixty-six days in this year of which there are three hundred and fifty-five other remaining days and that seems a very long time.

J. VAN CARTMELL.

"MID-CHANNEL," BALTIMORE

BALTIMORE, (*Special*).—It remained for Auditorium Players to introduce to Baltimore playgoers Arthur Wing Pinero's "Mid-Channel," in which Ethel Barrymore appeared a few seasons ago. At the opening performance of the new company on Christmas night Mr. Renton announced from the stage that "Mid-Channel" would be produced within a short time with Miss Huff in the role created by Miss Barrymore. We congratulate Mr. Renton for his excellent taste and Miss Huff for contributing most excellent work. Her performance of Zoe Blundell was a distinct surprise in a good many respects. Her playing was exquisitely tempered, and she struck a real note of tragic pathos in her final scenes. Teresa Dale and Fay Wallace played small roles in a manner which made one think they were the most important in the cast. Ralph Locke played well the role of the husband. Edwin Evans and Robt. Elliott were also good. The play was staged rather well. This week "Within the Law" is receiving its second production with Miss Huff as Mary Turner.

I. B. KREISS.

BROWNELL-STORK, NEWARK

NEWARK, N. J., (*Special*).—The Brownell-Stork Stock company entered their third week, Jan. 10, at the Orpheum, Newark, N. J. "Seven Keys to Baldpate" was splendidly presented. Miss Brownell as Mary Norton, did it well. R. Leigh Denny, leading man, added another to his previous successes. Others who did creditable work were James R. Garey, Joseph Sweeny, Enid Morel. Clifford Stork, although not mentioned on the programme, suddenly appeared, as the "Owner of Baldpate," at the end of the second act. "The Common Law," Jan. 17.

GEO. S. APPLEGATE.

BIG CHANGE IN SALT LAKE

SALT LAKE CITY, (*Special*).—At the Empress, the Wilkes Stock company, week Dec. 26, presented "Ready Money," under the stage direction of Huron L. Blyden. Paul Harvey, the new leading man (since Norman Hackett was put with the road show playing, Willard Mack's "Kick In,"), has made good. His acting has established him a favorite at once. Clifford Thompson is clever and popular, and thoroughly dependable. Norra Bryant, Claire Sinclair, Merle Stanton, Olga Gray, Charlotte Treadway, Guy Hitner, Ferdinand Munier, Ancyn T. McNulty, Jno. C. Livingstone and Lucille Rogers form an extremely well-balanced company. This company, will, Jan 31, be moved bodily to the Utah Theater, (formerly The Orpheum), and which has been recently used by Sam Loeb and his Girl Show (now closed). The house will be renamed The Wilkes; will be remodeled and taken on a long lease. It is the intention of Manager-Actor Ernest Wilkes to obtain rights for the best available plays, which will be presented here and at other houses controlled by him, also to put out traveling companies to cover the territory assigned. "The Blindness of Virtue," Jan 2.

C. E. JOHNSON.

POLI PLAYERS, WORCESTER

WORCESTER, MASS., (*Special*).—George Broadhurst's "The Law of the Land," was presented at the Grand by the Poli Players week Jan. 3-8. The play was capably acted and mounted elaborately, in fact more so than the $1.50 production seen here earlier in the season. The work of Anna Cleveland as Mrs. Harding was masterful; her gowns caused much favorable comment. Rowden Hall made a good Geoffrey Morton and Irving Lancaster was all that could be desired as Mr. Harding. Frank Thomas was quiet and dignified in the role of Chetwood, and Jimmie Bliss again scored as Inspector Cochrane. Little Elsie King made a good impression as Bennie and Orris Holland pleased as Arthur Brockland. The others in the cast including Gus Tapley, Edna Buckler and Murray Bernard made much of their small roles. Week 10-15, the Harvard prize play, "Believe Me, Xantippe." Manager William H. Dehlman has promised for the near future, "A Full House," and "Potash and Perlmutter."

FRANK H. ORDWAY.

WILKES STOCK, SPOKANE

"Madame X," was a wonderful personal triumph for Miss Marta Oatman, who made her debut with the Ernest Wilkes Stock Company, at the American, in the famous Dorothy Donnelly role. It is very doubtful if local theatergoers have ever seen a more impressive and convincing stock characterization than that of Miss Oatman in the tragic role of Jacqueline Floriot. In the prologue Miss Oatman appears pretty much herself, with a pleasant stage presence and a winning personality. Her tensely emotional scene with her husband when he orders her from his home never to return, is a fine bit of tempestuous emotion. Miss Oatman, despite velvet frocks, writhes on the floor, falls on her knees and climbs up the frame of J. Anthony Smythe in a mighty scene that requires strenuous physical endeavor. "Maggie Pepper" underlined. W. S. MCCREA.

MOZART PLAYERS, ELMIRA

ELMIRA, N. Y. (*Special*).—The popular Mozart Players offered "Innocent" at the Mozart Jan. 10-15 to large and delighted houses. Alice Clements played the title rôle with rare understanding and won general admiration. Victor Browne appeared to splendid advantage as Bela Nemzeti, the part giving unusual opportunities for the well-liked artist. Harold Salter was forceful as Horace Irving and pleased, and Charles Dey made a marked impression as Von Guggen. Arthur Griffin was an adequate His Excellency and Harry McKee, Joseph Latham, Henry Williams, Cliff Hyde, and Madeline Knapp appeared to advantage in smaller parts. Special scenery by Karle Amend proved most attractive and the incidental music, under the direction of Carle Oltz, was pleasing. "Under Cover," 17-22; "Our New Minister," 24-29.

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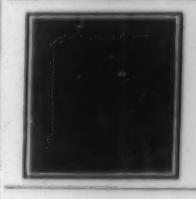

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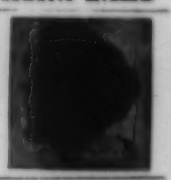
WEEK OF JAN. 16—"SEVEN KEYS TO BALDPATE"



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JUVENILE — LIGHT COMEDIAN
STEWART E. WILSON
WEEK JAN. 17th-22d
"PRINCE JONATHAN" in "THE SHEPHERD KING" — POLI SCRANTON PLAYERS

JACK ROSELEIGH
LEADING MAN
This Week
"THE WOMAN HE MARRIED"
B. F. KEITH'S PLAYERS
HUDSON THEATRE
Union Hill, N. J.

MARJORIE RAMBEAU

In "SADIE LOVE"

Direction OLIVER MOROSCO

PEGGY WOOD

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Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that date.

DRAMATIC

ABE and Mawruss (A. H. Woods): N.Y.C. Oct. 21—indef.

ADAMS, Maude (Chas. Frohman, Inc.): N.Y.C. Dec. 21—indef.

ANDROCLES and the Lion (Granville Barker): Balto. 17-22.

ANGLIN, Margaret (James Sheegreen): B'klyn 17-22, N. Y. C. 24-29, Pittsburgh 31-Feb. 5.

ARLISS, George (Klaw and Erlanger and Geo. C. Tyler): Cinti. 17-22.

AT the Old Cross Roads (Arthur C. Alston): Detroit 16-22, Chgo. 23-Feb. 12.

BARRYMORE, Ethel (Chas. Frohman, Inc.): N.Y.C. Oct. 10—indef.

BOOMERANG, The (David Belasco): N.Y.C. Aug. 10—indef.

CAMPBELL, Mrs. Patrick: Grand Rapids, Mich., 21-22.

CINDERELLA Man (Oliver Morosco): N.Y.C. 17—indef.

COMMON Clay (A. H. Woods): N.Y.C. Aug. 26—indef.

DADDY Long-Legs (Co. A: Henry Miller): Boston 10—indef.

DAMAGED Goods: St. Louis 17-22.

DITRICHSTEIN, Leo (Cohan and Harris): N.Y.C. Nov. 10—indef.

DREW, John (Chas. Frohman, Inc.): Phila. 10-22.

DUMMY, The (Rowland and Clifford): Chgo. 16-22, St. Louis 23-29.

ETERNAL Magdalene (Co. A: Selwyn and Co.): Boston 17—indef.

ETERNAL Magdalene (Co. B: Selwyn and Co.): Jersey City, N. J., 17-22, Paterson 24, 25, Perth Amboy 27, Dover 28, Allentown, Pa., 29, Lancaster 31.

EVERYWOMAN (Henry W. Savage): Meridian, Miss., 19, Selma, Ala., 20, Tuscaloosa 21, Anniston 22, Gadsden 24, Huntsville 25, New Decatur 26, Jackson, Tenn., 27, Memphis 28, 29, Helena, Ark., 31.

EXPERIENCE (Wm. Elliott, Comstock and Gest): Springfield, Mass., 17-22.

EXPERIENCE (Wm. Elliott, Comstock and Gest): Chgo. Dec. 24—indef.

FAIR and Warmer (Selwyn and Co.): N.Y.C. Nov. 6—indef.

FAVERSHAM, William (Leonard L. Gallagher): Atlanta, Ga., 18, 19, Birmingham, Ala., 20, Montgomery 21, Pensacola, Fla., 22, New Orleans 24-29.

FERGUSON, Elsie (Charles Frohman and Klaw and Erlanger): Washington 17-22, Balto. 24-29.

FISKE, Mrs. (Corey, Williams and Riter, Inc.): N.Y.C. 18—indef.

FRAME Up (Fred Byers and Cato Mann): McPherson, Kan., 19, Wichita 20, Hutchinson 22-24, Harper 27.

FULL House (Co. A: H. H. Frazee): Boston Dec. 27—indef.

GEORGE, Grace: N.Y.C. Sept. 28—indef.

GILLETTE, William (Chas. Frohman, Inc.): Chgo. 10-Feb. 5.

GIRL Without a Chance) Buffalo 17-22.

HACKETT, James K., and Viola Allen: Boston 10-22.

HILLIARD, Robert: N.Y.C. 11—indef.

HIT-the-Trail Holliday (Cohan and Harris): N.Y.C. Sept. 13—indef.

HOBSON'S Choice (Messrs. Shubert): N.Y.C. Nov. 2—indef.

HOLMES, Taylor (Joseph Brooks): Chgo. Nov. 7—indef.

HOUSE of Glass (Cohan and Harris): N.Y.C. Sept. 1—indef.

HUMAN Soul (J. A. Schwenk): Red Vale, Ia., 19, Emerson 20, Macedonia 21, Council Bluffs 22, Omaha 24-29, Kansas City 31-Feb. 5.

ILLINGTON, Margaret (Selwyn and Co.): Fresno, Cal., 19, Visalia 20, Bakersfield 21, Santa Barbara 22, Redlands 24, Pasadena 25, Pomona 26, Santa Ana 27, San Diego 28, 29, Los Angeles 31-Feb. 5.

IN Cold Type (Thomas T. Hoyne): Buffalo 17-19.

IN Old Kentucky (Philip H. Niven): N.Y.C. 17-22, Buffalo 24-29, Toronto 31-Feb. 5.

IRVING Place Theater: N.Y.C. Sept. 1—indef.

IRWIN, May: Cleveland 17-22.

IT Pays to Advertise (Cohan and Harris): Bklyn 17-22.

IT Pays to Advertise (Cohan and Harris): Youngstown, O., 19, Canton 20, Altoona, Pa., 22, Washington 24-29, Balto. 31-Feb. 5.

IT Pays to Advertise (Cohan and Harris): Boston 17—indef.

IT Pays to Advertise (Cohan and Harris): Lawrence, Kan., 19, Atchinson 20, Ottawa 21, Springfield, Mo., 22, 23, Fayetteville, Ark., 24, Muskogee, Okla., 25, Tulsa 26, Bartlesville 27, Coffeyville, Kan., 28, Independence 29, Joplin, Mo., 30.

JUST a Woman (Messrs. Shubert): N.Y.C. 17—indef.

KICK In: Toronto 17-22.

LITTLE Girl in a Big City (Schutler and Montgomery): Newark, N. J., 17-22.

MACK, Andrew (Ed. E. Pidgeon): Prov., R. I., 17-19.

NEW Henrietta (Joseph Brooks): Nashville, Tenn., 19, 20.

O'HARA, Fiske (Augustus Pitou, Jr.): B'klyn 31-Feb. 5.

OHIO Lady (Joseph Brooks): Columbus 24-29.

OKLAHOMA (Chas. Frohman-David Belasco): Stamford, Conn., 20, New Haven 21-22, Boston 24-Feb. 5.

OMAR, the Tentmaker (Tully and Buckland): Montreal 17-22, Ottawa 24, 25, Kingston 26, London 27, Hamilton 28, 29, Toronto 31-Feb. 5.

ON Trial (Cohan and Harris): Phila. Dec. 27—indef.

OUTCAST (Chas. Frohman and Klaw and Erlanger): N.Y.C. 17-22, B'klyn 24-29.

PAIR of Silk Stockings (Winthrop Ames): Chgo. 9—indef.

PAIR of Sixes (Co. A: H. H. Frazee): Detroit 17-22, Indianapolis 26-29, Toledo, O., 30, 31.

PAIR of Sixes (Co. B: H. H. Frazee): Red Oak, Ia., 19, Clarinda 20, Creston 21, Chgo. 23-29.

PAIR of Sixes (Co. C: H. H. Frazee): Hamilton, Ont., Can., 19, Berlin 20, Galt 21, Stratford 24, St. Catherines 25, Barre, Vt., 26, Lindsay, Ont., Can., 27, Trenton 28, Peterboro 29, Brockville 31.

PAIR of Sixes (Special: H. H. Frazee): St. Joseph, Mo., 19, 20, Brookfield 21, Chillicothe 22, Atchinson, Kan., 24, Holton 25, Lawrence 26, Topeka 27, Manhattan 28, Jct. City 29.

PATTON, W. B. (Frank B. Smith): Strawberry Point, Ia., 20, Spring Valley, Ill., 23.

POLLYANNA (Klaw and Erlanger and George C. Tyler): Rochester, N. Y., 20-22, Phila. 24—indef.

POTASH and Perlmutter (A. H. Woods): Columbus 17-22.

POTASH and Perlmutter (A. H. Woods): Waterloo, Ia., 20, Cedar Rapids 21, Burlington 22, Muscatine 23, Davenport 24, Ft. Madison 25, Keokuk 26.

POTASH and Perlmutter (A. H. Woods): Monmouth, Ill., 19, Mt. Pleasant, Ia., 20, West Liberty 21, Grinnelle 22, Oscaloosa 23, What Cheer 24, Bloomfield 27, Centerville 28, Albia 29.

QUINNEYS (Frederick Harrison): Hamilton, Ont., Can., 20, St. Catherines 22.

REICHER, Emanuel: N.Y.C. Nov. 16—indef.

ROLLING Stones (Selwyn and Co.): Balto. 17-22, Newark, N. J., 24-29: N.Y.C. 31-Feb. 5.

RUGGLES of Red Gap (Messrs. Shubert): N.Y.C. Dec. 24—indef.

SADIE Love (Oliver Morosco): N.Y.C. Nov. 29—indef.

SHEPHERD of the Hills (Gaskell and MacVitty): Portland, Ore., 16-19, Tacoma, Wash., 20, Bellingham 21, Everett 22, Spokane 23, Lewiston, Ida., 24, Pasco, Wash., 25, Dayton 26, Walla Walla 28, Colfax 29, Sand Point, Ida., 31.

SHEPHERD of the Hills (Gaskell and MacVitty): Humeston, Ia., 20, Lamoni 21, Leon 22, Osceola 24, Afton 25, Lenox 26, Bedford 27, Clarinda 28, Corning 29, Red Oak 31.

SINNERS (Wm. A. Brady): Phila. 17—indef.

SINNERS (Coast Co.: Wm. A. Brady): St. Paul 16-22, Minneapolis 23-29.

SKINNER, Otis (Chas. Frohman, Inc.): N.Y.C. Dec. 27—indef.

SOLDIER of Old Japan (Oscar Graham): Yokum, Tex., 19, Halletsville 20, Bounze 21, Goliad 22, Alice 24, 25.

SONG of Songs (A. H. Woods): Chgo. Dec. 26-Jan. 22.

SOTHERN, E. H. (Messrs. Shubert): N.Y.C. Oct. 4-Jan. 24.

STAHL, Rose (H. B. Harris, Est.): Cleveland 17-22.

SUNNY South (J. C. Rockwell): Peru, Ill., 19, Amboy 20, Sterling 21, Morrison 22, De Witt, Ia., 24, Maquoketa, Ill., 25, Anamosa 26, Manchester 27, Strawberry Point 28, West Union 29, Independence 31, Traer Feb. 1, Reinbeck 2.

TRAIL of the Lonesome Pine (Gaskell and MacVitty): Savanna, Ill., 19, Galena 20, Platteville, Wis., 21, Mineral Point 22, Monroe 23, Baraboo 24, Evansville 25, Sterling 26.

TREASURE Island (Chas. Hopkins): N.Y.C. Dec. 1—indef.

TREASURE Island (Chas. Hopkins): Columbus, O., 20-22.

TWIN Beds (Middle West: Selwyn and Co.): Portland, Me., 17-19, Bangor 20-22, Rockland 24, Berlin, N. H., 25, Laconia 26, Concord 27, White River Jct., Vt., 28, Barre 29.

TWIN Beds (Selwyn and Co.): Chgo. Dec. 26—indef.

TWIN Beds (Southern: Selwyn and Co.): Ardmore, Okla., 19, Wichita Falls, Tex., 20, Fort Worth 21, 22, Dallas 24-29, Waco 27, Temple 28, Austin 29, San Antonio 31-Feb. 2.

TWIN Beds (Special: Selwyn and Co.): Milwaukee, Wis., 16-22, Oshkosh 24, Baraboo 25, La Crosse 26, Eau Claire 27, Duluth, Minn., 28, 29, St. Paul 31-Feb. 5.

TWIN Beds (Coast: Selwyn and Co.): 'Frisco 9-22, San Jose 23, 24, Monterey 26, Santa Rosa 28, Petaluma 29, Oakland 30-Feb. 5.

UNCHASTENED Woman (Oliver Morosco): N.Y.C. Oct. 9—indef.

UNCLE Tom's Cabin (Wm. Kibble): Jefferson City, Mo., 19, Washington 21, Alton, Ill., 22.

UNDER Cover (Gaskell and MacVitty): Clay Center, Kan., 19, Marysville 20, Holton 21, Warrensburg, Mo., 24, Clinton 25, Sedalia 26, Jefferson City 27, Fulton 28, Washington 29, Macon 31.

UNDER Cover (Rowland and Clifford): Pittsburgh 17-22, Cleveland 23-29.

UNDER Fire (Selwyn and Co.): Boston 4—indef.

WARFIELD, David (David Belasco): Pittsburgh 17-22, Chgo. 24—indef.

WASHINGTON Square Players: N.Y.C. Oct. 4—indef.

WHITE Feather: Lethbridge, Alta., Can., 24, 25, Medicine Hat, Sask., 26, Swift Current 27, Moose Jaw 28, 29, Regina 31-Feb. 2.

YELLOW Jacket (Mr. and Mrs. Coburn): Cinti. 17-22, St. Louis 24-29, Columbia 31, St. Joseph Feb. 1, Lincoln, Neb., 2.

YOUNG America (Cohan and Harris): Chgo. 16—indef.

TRAVELING STOCK

ARINGTON: Idaho Springs, Col., 17-22.

BOYER, Nancy: Batavia, N. Y., 17-22.

HAINES, Wilbur: New Leipzig, N. D., 17-22.

LYNNE, Jack: Bennington, Vt., 17-22, Ilion, N. Y., 24-29, Susquehanna, Pa., 31-Feb. 5.

MAXWELL: McDonald, Pa., 17-22.

TRUMBULL Players: Lowville, N. Y., 17-22.

WIGHT Theater Co.: Manson, Ia., 17-22: Hampton 24-29, Waverly 31-Feb. 5.

WESSELMAN-WOOD: Clearwater, Neb., 20-22.

OPERA AND MUSIC

ADELE (Jos. P. Bickerton, Jr.): St. Louis, 16-22.

ALONE at Last (Messrs. Shubert): N.Y.C. Oct. 19—indef.

AROUND the Map (Klaw and Erlanger): N.Y.C. Nov. 1—indef.

BLUE Paradise (Messrs. Shubert): N.Y.C. Aug. 5—indef.

BOSTON Opera Co. and Pavlowa: Buffalo 20-22.

BRINGING Up Father (Co. 1: Chas. Yale): Cleveland 17-22, Toledo 23-27, Windsor, Ont., Can., 28, Chatham 29, Woodstock 31.

BRINGING Up Father (Co. 2: Chas. Frohman): Temple, Tex., 19, Waco 20, Mexia 21, Dallas 22, Mineral Wells 23, Ft. Worth 24, Sherman 25, Wichita Falls 26, Amarillo 27, Dalhart 23, Denver 30, 31.

BRINGING Up Father (Co. 3: Geo. Williams): Petoskey, Mich., 19, Traverse City 20, Manistee 21, Muskegon 22, Benton Harbor 23, Kalamazoo 24, Coldwater 25, Goshen 26, Dowagiac 28, South Bend 29, Battle Creek 30, Niles 31.

ELTINGE, Julian (A. H. Woods): Phila., 17-19.

HAJOS, Mizzi (Henry W. Savage): Stamford, Conn., 25, Hartford 27-29, Boston 31-Feb. 12.

HAVE You Seen Stella? (Jake Lieberman): Chgo. Dec. 26-Jan. 22, St. Louis 23-29, Toledo 30-31.

HIGH Jinks (Eastern: Arthur Hemerstein): Detroit 16-22.

HIP, Hip, Hooray (Chas. Dillingham): N.Y.C. Sept. 30—indef.

KATINKA (Arthur Hammerstein): N.Y.C. Dec. 23—indef.

MAID in America (Messrs. Shubert): Phila. 3-29.

MONTGOMERY and Stone (Chas. Dillingham): Boston Dec. 20—indef.

MUTT and Jeff in College (Co. 2: Chas. Williams): Tucson, Ariz., 19, Phœnix 20, Yuma 21, El Centro 22, Imperial, Cal., 23, Los Angeles 24-29, San Diego 31.

MUTT and Jeff in College (Co. 3: Harry Hill): Peoria, Ill., 19, Galesburg 20, Bloomington 21, Champaigne 22, Alton 23, Effingham 24, Olney 26, Duquoin 27, Centralia 28, Marion 29, Cairo 30, Paducah, Ky., 31.

NOBODY Home (Marbury-Comstock): St. Louis 17-22.

ONLY Girl (Joe Weber): Denver 16-22.

ONLY Girl (Joe Weber): Boston Nov. 29—indef.

PASSING Show of 1915 (Messrs. Shubert): Washington 17-22.

PRINCE of Pilsen (Perry J. Kelly): Little Rock, Ark., 18,

19, Ft. Smith 20, McAlester, Okla., 21, Oklahoma City 22, 23, Cushing 24, Tulsa 25, Henrietta 26, Muskogee 27.
PRINCESS Pat (John Cort): N.Y.C. Sept. 29—indef.
PRINCESS Pat (John Cort): Prov., R. I., 20-22.
ROAD to Mandalay: Cintl. 17-22.
ROBIN Hood (De Koven Opera Co.): Aberdeen, S. D., 19, 20, Watertown 21, Mankato, Minn., 22, Albert Lea 23, Rochester 24, La Crosse, Wis., 25, Baraboo 26, Fond-du-Lac 27, Wausau 28, Menominee 29, Escanaba, Mich., 30, Marquette 31, Calumet Feb. 1, Hancock 2.
SARI (Henry W. Savage): Savannah, Ga., 19, Brunswick 20, Jacksonville, Fla., 21, 22, Ocala 24, St. Petersburg 25, Tampa 26, Lakeland 27, Orlando 28, St. Augustine 29, Albany, Ga., 31.
SEPTEMBER Morn (Rowland and Clifford): Kane, Pa., 19, Bradford 20, Oleon, N. Y., 21, Emporium, Pa., 22, Ridgway 24, Clearfield 25.
STOP! Look! Listen! (Chas. Dillingham): N.Y.C. Dec. 28—indef.
SYBIL (Chas. Frohman, Inc.): N.Y.C. 10—indef.
TOWN Topics (Messrs. Shubert): Boston 3—indef.
TWO Is Company (Savoy Producing Co.): Pittsburgh 17-22.
VERY Good Eddie (Marbury-Comstock): N.Y.C. Dec. 24—indef.
WATCH Your Step (Chas. Dillingham): Rochester N. Y., 18, 19, Buffalo 20-22.
WHEN Dreams Come True (Coutts and Tennis): Greenville, N. C., 19, Washington 20, Petersburg, Va., 21, Richmond 22, Newport News 24, Charlottesville 25, Staunton 26, Harrisonburg 27, Hagerstown, Md., 28, Annapolis 29.
WHEN Dreams Come True (Coutts and Tennis): Grand Rapids, Wis., 19, Baraboo 20, Richland Center 21, La Crosse 22, Winona, Minn., 23, Rochester 24, Owatonna 25, New Ulm 26, Watertown, S. D., 27, Brookings 28, Huron 29, Aberdeen 30, Redfield 31, Sioux Falls Feb. 1, Mitchell 2.
WILSON, Al. H. (Sidney R. Ellis): Galt, Ont., Can., 19, St. Catherines 20, Hamilton 21, 22, Toronto 24-29, Cleveland 31-Feb. 5.
WITHIN the Law (Messrs. Shubert): Chgo. Dec. 29—indef.
WORLD of Pleasure (Messrs. Shubert): N.Y.C. Oct. 14—indef.
ZIEGFELD'S Follies of 1915 (Florenz Ziegfeld): Chgo. Nov. 28-Jan. 29.

MINSTRELS

DUMONT'S: Phila. Aug. 28—indef.
FIELD, Al. G.: Wilkes-Barre, Pa., 18, 19, Pittston 20, Binghamton, N. Y., 21, Scranton, Pa. 22.
O'BRIEN, Neil (O. F. Hodge): Anniston, Ala., 19, Columbus, Ga., 20, Atlanta, 21-22.

MISCELLANEOUS

BALLET Russe: N.Y.C. 17-29, Boston 31-Feb. 9.
LAUDER, Harry: (Wm. Morris): London, Ont., Can., 19, Toronto 20-22, Petersboro 24, Kingston 25, Ottawa 26, Montreal 27-29, Watertown, N. Y., 31, Oswego Feb. 1.
LORING, Harold A. (Harry Culbertson): Denison, Tex., 19, Sherman 20, Commerce 21, Wichita Falls 22, McAlester, Okla., 24, Oklahoma City 25, Guthrie 26, Enid 27, Tulsa 28, Fayetteville, Ark., 29, Eureka Springs 31.
LUCEY, Thomas Elmore: St. Paul, Ill., 20, Acton 21, Southport 24, McCordsville 25, Daleville 26, New Lisbon 27, Cowan 28, De Soto 29, Montmorenci 31.
SILAS Green from New Orleans (Eph Williams): Palatka, Fla., 19, Green Cove Springs 20, Crescent City 21, Deland 22, Orlando 24.
THURSTON, The Magician: St. Paul 16-22, Minneapolis 23-29, Milwaukee 30-Feb. 5.

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WOMEN

Ainslee, Adra, Jeannette Alpine, Ruth Amos, Carol Arden.
Barker, Mildred, Carrie Behr, Edythe R. Black, Mary Boland, Gertrude Bondhill, Bessie Bruce.
Campbell, Eugene, Kate Claxton, Coralie Clifton, Teresa Maxwell-Connor, Mathilde Cottrelly, Catherine Countess.
Dalton, Dorothy, Dorothy Davies, Mrs. Frank Deshon, Edna Dresser.
Egleston, Ann.
Fairbanks, Eleanor, Mr. and Mrs. De Rue Fay, Alice Fisher.
Gale, Marguerite, Symone Georges, Helen Gill, Maud Turner Gordon.
Hagan, Margaret, Ruby Hallier, Virginia Harned, Lois Howard.
Irwin, Isabel, R. Ivan.
Jordan, Doris.
Kelly, Alice, Desmond Kelly, L. Kingston, Mindell Kingston.
La Varge, Carrie, Anita Lelay, Madeline L'Estrange, Alice Lloyd, Edith Lyle, Elsa Lorimer, Emily Lundy.
Mack, Leila, Lillian Maine, Frida Martin, Wynne Mathison, Mrs. Joseph Murphy.
Neville, Margaret, Alice Nielsen, Josephine Norman.
Orner, Emma, Cecil Owen.
Parks, Kitty, Virginia Pearson, Caroline Pierce, Jessie E. Poing, Beulah Poynter.
Radcliff, Sady, Clenance Randolph, Elizabeth Rathburn, Henrietta Reahms, Ann Reymond, Helen Reimer, Vira Rial, Dorothy Richmond, Adele Ritchie, Jane Rondes, Violet Romef, Earle Ryder, Mr. and Mrs. W. G. Ryder.
Scott, Eva Rexan, Ivy Scott, Lillian Seymour, Effie Shannon, Leila Shaw, Freda Siemons, Mrs. M. H. Sloan, Mrs. James Stevens, Lillian Sterling, Lauretta Syiva, Evelyn Syttleton.
Tahapro, M.
Underwood, Carrie.
Vaughn, Eleanor.
Wall, Mrs. E. Grace, Florence Weber, Emily Ann Wellman, Nellie Welson, Beverly West, Mrs. Thos. Whiffen, Gertrude B. Woodward, Miriam Woodward.
Young, Ella, Mrs., Ruth Young.

MEN

Adams, Hugh J., Alfred D. Aldridge, Ollie Alger, Bob Allen, James Ardmore, Edward Arnold, John Austin.
Ballen, C., Jane C. Baxter, Alfred Beaumont, D. W. Blauvelt, Eric Blind, Eugene Blessing, Kirk Brown, Leonard Brown, Rowland Buckstone, Mr. C. C. Burnison, Billy Busch.
Canto, Joseph, Paul A. Carroll, Clinton Clay.
Depp, Mr. and Mrs., Byron Douglas, Andrew Downie, Henry Duffie.
Earle, Hamilton, Henley Edwards, Edward Ellsner, A. Ely, Fisher, Owner, Edward L. Fitzgerald, John J. Flanagan, Frederick Forrester, Fred Frear, W. H. Fullwood.
Gammond, A. F., Ralph Golling, Doe-Doe Green, Wm. Grew.
Hall, Ernest Thurston, Jack Hauston, Joseph P. Healy, Ben Heilman, Jim Hester H. W. Hodgdon.
Izard Forrest.
Jefferson, Wm. Winter, J. Paul Jones.
Kanazawa, Cinco, James Keeley, S. Miller Kent.
Leary, S., L. Le Roy, Charles Le Van, Walter Lewis, Wm. I. Love.
McClellan Ellis, Frank McGlynn, Chas. Mackay, Edward Mackay, Willard McGuire, Ralph C. Mather, Frank Monroe, Arthur Morrison.
Nash, John, J. K. Newman, B. Novamber.
Pringle, A. C.
Richards, Vic, Franklin Ritchie, Wallis Roberts, Harry Rogge, John B. Rogers, William Roselle, Frederick Ross.
Scott, George, Sandy Shaw, Charles Sheley, Alfred Smith, W. W. Shuttleworth, The Skatells, Clifford Storrk, Wm. Swan, Stanley S. Syman.
Taylor, Elmer, Ben Teal, Robert Thorne, Maurice Tuchman.
Von Meking, Fred.
Wall, Howard (Foreman), John T. Warde, Stanhope Wheatcroft, G. W. Wilson, C. A. Wolfe, Ralph K. Wupperman.

PARSONS'S POPULARITY

HARTFORD, CONN. (*Special*).—The past few months have been very prosperous ones for Parsons's Theater. The plays presented during the earlier part of the season were all of a high order, and the same may be said of those which have played the house more recently. Louis Mann appeared in "The Bubble" before large audiences Dec. 6. Grace George in "Major Barbara," the Shaw play, which recently has attracted much attention in New York Dec. 7. "Florodora" by a company composed of local talent before capacity houses Dec. 9-11. The proceeds were over $5,200. The Boston Symphony Orchestra Dec. 13. A large audience turned out to hear the Elmendorf Lecture Dec. 14, but, owing to the weather, lecture was postponed. Many people who attended theaters that evening were forced to spend the night in hotels, as all traffic was completely demoralised. The Trinity College Players presented "A Gentleman of Leisure" Dec. 16, 17. Mrs. Patrick Campbell appeared in another Shaw play before good houses Dec. 17, 18. Julian Eltinge in "Cousin Lucy" on Christmas Day. Mr. Parsons should be congratulated upon the successful season his theater is enjoying. A share of the credit should also go to Treasurer Stevenson. Incidentally, Mr. Parsons has just been re-elected secretary and treasurer of the Connecticut Managers' Association. Congratulations.

The Hartford Philharmonic Orchestra was the attraction at Parson's Theater Jan. 13. Fritz Kreisler appeared as soloist, and his playing won him many rounds of applause. Attendances were very large. Ferne Rogers, who appeared in this city as star in the road company of "Princess Pat," which recently opened here, has just been married, but will remain on the stage. Miss Rogers is a Meriden girl, and has many friends in this city. "Quinneys," the English comedy, which played here recently, was one of the most thoroughly delightful plays of its kind the writer has ever seen. The company was warmly applauded. Parson's Theater was sold out for "Town Topics."

The half year just past has proved the most successful one in the history of Parson's Theater. Mr. Parson has recently been re-elected treasurer and secretary of the State Managers' Association. W. D. Ascough, of the Palace, is again president, and A. C. Morrison vice-president. Another Hartford manager was elected chairman of the most important committee.

SEYMOUR WEMYSS SMITH.

JERSEY CITY—HOBOKEN

JERSEY CITY (*Special*).—"The Birth of a Nation" jammed the Majestic twice daily Jan. 10-15. Clara Joel in "The Eternal Magdalene," Jan. 17-22; Fiske O'Hara, Jan. 24-29.

It was a great bill that Manager Garyn offered at Keith's, Jan. 10-12, where business keeps up to the top-notch. Carrie De Mar and company in "Quick Action"; Frank Mullane, Irish Hebrew, in songs and stories; Burdella Patterson, artistic poses; Foster Winehill and Jennings in comedy and songs. "Love's Lottery" was pretentious.

"Follies of Pleasure" drew large audiences to the Academy of Music Jan. 10-15. Clyde J. Bates and Dot Leighton are surrounded by a clever company. Beauty, Youth and Folly company, Jan. 17-22.

"The Smiling Beauties" at the Empire, Hoboken, Jan. 10-15, drew large audiences. Harry K. Morton, clever comedian; June Mills, a "dainty" comedienne; Tella Russell rendered the best of support. The Bostonians and Frank Finney Jan. 17-22.

The local Elks' annual beefsteak dinner Feb. 15.

Another Keith theater is now being talked of here, near the present home, where big-time vaudeville is to be the feature.

WALTER C. SMITH.

MACON, GA.

MACON, GA. (*Special*).—Grand: "Safety First," Jan. 8, small house; "Garden of Allah," Jan. 12, 13; "Bohemian Girl," Jan. 14; William Faversham in "The Hawk," Jan. 15.

Palace: "Parisian Romance," Jan. 10, 11; feature pictures, Jan. 12; Triangle pictures, Jan. 13, 14; "Prince and Pauper," Jan. 15.

Princess: "Father and the Boys," Jan. 10; "As the Shadow Falls," Jan. 11; "The Woman With the Rose," Jan. 12; "Wonders," Jan. 13; "Sable Lorcha," Jan. 14; "Her Lesson," Jan. 15.

Macon: "The Taking of Stingaree," "The Fable of the Heiress," and "Heredity," Jan. 10; "The Convict King" and "From Blackston to Stone," Jan. 11; "Father's Child" and "The Terrible Truth," Jan. 12; "The Little Upstart" and "A Ready Made Maid," Jan. 13; "The Buried Treasure," Jan. 14; "Down the Road" and "Lemonades Ed Cupid," Jan. 15.

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FRENCH PLAY AT WORCESTER

WORCESTER, MASS. (*Special*).—Lucien L. Bonheur presented the Theatre Francais company of New York in Pailleron's charming comedy, "Le Souris," at the Worcester Theater Jan. 5. The title-role was charmingly played by Ginnette Guerande. The New York Opera company, minus a chorus and many other things, sang "Faust" Jan. 10, 11, to very poor business. "The Yankee Doodle Girls" and the "September Morning Glories" proved to be the brightest burlesque shows of the season, and were greeted by capacity audiences Mr. and Mrs. Vernon Castle in the moving picture, "The Whirl of Life," was the attraction Dec. 27-29.

The Plaza, New Park, Pleasant, Royal and Court, all report good business with vaudeville and high-class moving pictures.

FRANK H. ORDWAY.

MILLIONS BOUGHT TICKETS

Remarkable Success of Theaters in Spokane for the Year 1915

SPOKANE (*Special*).—Spokane never has had a year of theatricals more checkered than that of 1915, but there have been few over which the city has less real cause for regret, according to James Emmet Royce, critic for the *Daily Chronicle*, of this city.

Of all the larger houses in the city only one, the Pantages, has carried the same management and policies throughout the year. There has been an unprecedented number of disasters; but, in spite of all this, the amusement business is probably on a firmer footing right now than at any other time in the last half dozen years. Surely there has been no other time when the outlook was more bright. Each year at this season an informal poll of the twelve months' attendance in the local houses is taken. The result for this year indicates that more than seven and a half million persons—close to four million more than in any previous year—bought theater tickets here in 1915.

The increase, it is true, has been largely in the business done in the moving picture theaters. For this season the total expenditure of theater patrons would show no growth commensurate with the numerical attendance, but this is to be expected in the light of the encroachment that the films have made upon "legitimate" theatrical enterprise throughout the country.

The Auditorium is one house whose attendance total will not run as high as in previous years. This is not really the fault of the showgoers, but rather of the booking powers. Particularly toward the close of the year, performances there have been admirably attended, but they have been too few to make the aggregate great. Eleven weeks of Baker company stock early in the year were less successful than the six weeks the organization played late in 1914, but the sixty-odd performances given by road attractions since that time have included several of capacity proportions.

The American seems to have shaken its "hoodoo" emphatically and for good. Long a breeding place for disaster, it may now be safely reckoned the most prosperous spot in town. The change is altogether due to the exceptional value of entertainment being provided by the Ernest Wilkes players. Other ventures there this year have not been so fortunate. The Della Pringle Stock company stranded in two weeks, and the Loring Kelly Troupe in three, while an attempt at pictures did no better.

W. S. MCCREA.

CHICAGO

Cold Wave Shivers Business—The Strollers' Banquet—One Night Talent Wanted

CHICAGO, ILL., Jan. 19 (*Special*).—Business was not up to the standard last week, as the cold weather interfered with attendance.

Power's: "The Song of Songs," Edward Sheldon's dramatization of Sudermann's novel, is in its last week. David Warfield opens next week in "Van Der Decken."

Blackstone: William Gillette in "Sherlock Holmes" is just as big a favorite as ever. Starting next week, his company will produce "Secret Service."

Olympic: "Twin Beds" has caught on splendidly and continues to attract good business.

Cort: "His Majesty Bunker Bean" is recommended by all who witness it, and as a consequence there is an active demand for seats which keeps the show playing to capacity.

Garrick: "Experience" continues to good business, having the indorsement of the ministers, which the press representative does not permit the public to forget.

Illinois: "The Follies" is in its last weeks. The engagement ends Jan. 29.

Cohan's Grand: "It Pays to Advertise" ended its long run last week, and "Young America" opened this week with a start which indicates another success for that popular house.

Princess: "A Pair of Silk Stockings" has made a hit at the Princess.

Chicago Theater: "Within the Loop" was a big show upon which much money was spent, but it lacked those qualities which make a big success. It is believed that the house is being papered at this time. The run ends this week, when it makes way for an operetta with the title "Two Is Company."

Columbia: "Maid in America" is the attraction at the Loop burlesque house this week, and is expected to have big gross business. Jean Bedini's "Puss Puss" last week proved a good play, without anything startling in its make-up. The Columbia is using the billboards again, after cutting them out for a long time and confining itself to newspaper advertising. It is said that the appropriation for newspapers, which averaged about $150 a week for that house, was increased to $600 for a time. No noticeable difference in business was observed.

National: "The Convict's Daughter," a specially organized company, is appearing here this week.

Imperial: "The Lure," a company organized to fill this date only, owing to cancellation of "The Law of the Land," is attracting average business.

Victoria: "Me, Him and I," a Hurtig and Seamon play, is holding forth this week.

Crown: "The Dummy" is the current attraction.

The Strollers will hold a banquet Jan. 22 in honor of the second anniversary of the founding of the organization, at the La Salle Hotel. The anniversary date is Jan. 23, but the affair will start at 11 o'clock Saturday night, the committee figuring that the anniversary date will arrive before things are well started. The committee in charge consists of Marcus Heiman, Robert Sherman, Harry J. Ridings, Charles E. Ellis, and Fred N. Hicks.

The Imperial Theater is thought to be definitely located now as to ownership. That house has changed hands several times recently. The latest deal marked the sale of one half interest in the lease to Edward Rowland by Abe Kaufman. Mr. Rowland now owns the Crown Theater, which is not far distant. The other half of the lease is owned by Frank A. P. Gazzolo. The Imperial is expected to be identified with the International Circuit, and the Crown has also been announced as a part of that circuit. Reports on the street are to the effect that the Crown might adopt vaudeville and leave the Imperial a free path with combinations.

The Jewell City Trio and Charles Hawley went to the White Rats with a grievance when Gus Hill made some changes in "Polly and Her Pals" and planned to let these players go, without fares to New York, as they held no contracts. The White Rats got the case at six o'clock one evening, and at eight had a settlement, getting the salary due and fare to New York.

It is generally agreed that times are hard in play business, and it is universally admitted that there is nothing doing in the one-night stands. It is often stated that show business never was so dull; the cry is heard that people are laying off in the big cities in astounding numbers. Still, a well-known dramatic agent observed that he could not organize a competent company in Chicago at this time. That while the cry of "people laying off" was to be heard on all sides, his agency had been unable to locate either a soubrette or an ingenue when called upon, and he came out with the positive statement that it would be difficult to organize a company in Chicago at this time.

The Wilson Brothers, of Regina, Canada, were in Chicago last week, and while here leased the rights to "The Girl and the Tramp" from Fred Byers, and will send the company on tour through Canada. W. A. Mosely will go in advance.

Neola Newton left last week to join the Russell-Callahan stock company at Worthington, Minn.

Josephine Sanders joined Gus Hill's "Bringing up Father" at Monroe, Mich.

Jake Vetter is in town after a holiday visit to his home at Bowling Green, Ohio.

Eugene McMillan's "Don't Lie to Your Wife" closed in South Carolina.

E. E. MEREDITH.

SAN FRANCISCO

SAN FRANCISCO (*Special*).—"The Clansman" was stopped for a couple of days, but the mayor has withdrawn his order, thinking that the board of supervisors will pass an ordinance prohibiting the exhibition of all films tending to incite race prejudice. It is now at the Savoy.

The Globe, out in the Mission, was ordered torn down by the Public Works, as it was unsafe.

The widow of Charlie Reed, the old-time minstrel, was appointed matron by the new sheriff and took her position Jan. 8. It pays $75 a month, board and lodging.

Lillian Russell was honored by the Press Club. She was given a golden key to the club in the presence of 150 members. Al. Joy, a newspaper man, also presented her with a sketch, entitled "My Turn Next."

The Columbia will open Jan. 24 with "It Pays to Advertise."

The Alcazar continued "The Seven Keys to Baldpate" until Jan. 17, after which George Broadhurst's "The Law of the Land," in which Mr. Broadhurst is now here personally coaching the Lytell-Vaughan Players.

The Cort had an enjoyable comedy opening Jan. 9, in "Twin Beds." Juliett Day, Marian Lord, Paul Porcasi, Morrill Morrison, Eleanor Wilton, William Weston, and Edith Maxham are in the cast.

A. J. BARNETT.

BALTIMORE

"The Melody of Youth" a Fetching Irish Play—Other Plays and Concerts

BALTIMORE (*Special*). — "The Melody of Youth," the first production of the new firm of Tyler and Hackett, which was presented at Ford's week Jan. 10, has a charm all its own. It is quite different from the usual run of Irish plays associated with Olcott and Mack. It is a romantic comedy, with scenes laid in Dublin in the early 30's. The story concerns a young man, Anthony Beresford, enacted by Brandon Tynan, the author, who has just entered a seminary to prepare himself for the priesthood. At the opening of the play we learn that his father has died suddenly and by his will Anthony is made sole guardian of his father's ward, a young woman of about his own age, who is the toast of the town, Cathleen Linnet (Lily Cahill). Spirited and headstrong, and imbued with the joy of living, Cathleen is a sorry trial for the staid but kind-hearted folk with whom she makes her home, so they have sent for Anthony, the dignified, reserved and unemotional young theological student to lecture her upon the devious ways of the worldly. The remainder of the plot has to do with Cathleen's conquest. After a family council Anthony decides that in punishment for her flirtatious escapades she shall be sent to his father's country estate, away from the temptations of the town, there to live in quiet for a few months with only himself and his widowed aunt as companions. Nothing could be of more pleasure to Cathleen, who has already begun to take a decided interest in Anthony. This play is a charming love story and has an appeal at once both human and logical, and is agreeably free from that saccharine sentiment and the inevitable dose of that much vaunted term "Tender Pathos" for which the gods be praised. It offers nothing original in either plot, situation, or construction, but it abounds in brilliant repartee. The dialogue and speeches of Mrs. Hilperty were given by Haidee Wright, who is the real star of the performance. Even if "The Melody of Youth" were poor entertainment, which most assuredly is not, Miss Wright's performance would make it worth while. Lily Cahill ran Miss Wright a close second. It was her first apearance in Baltimore, but let us hope it will not be her last. Her playing was marked by an exquisite shading and a real insight and understanding of the role. Mr. Tynan's acting is always good, and it was only natural that he should have played with an ease and force that rang sincere. The company all acquitted themselves in fine style, and the staging, especially the second set, was one of the most picturesque and pleasing seen this season.

There is a genuine treat in store for the habitual theatergoers this week at the Academy. It makes little difference whether you are a confirmed Shawite, or otherwise, you certainly cannot fail to extract every ounce of enjoyment out of "Androcles and the Lion." It is Granville Barker's own company, and includes among others that delightful actor, O. P. Heggie.

Selwyn and company's latest comedy, "Rolling Stones," came to town Monday night at Ford's and scored one of the genuine "hits" of the season with an audience which nearly filled the house to the doors. Arthur Aylesworth, Harrison Ford, Harry Bradley, Frank Kingdon, Beatrice Ingram, Margaret Brainard, and Marie Carroll all help tremendously in making this piece one of the treats of the season. Week Jan. 24, Frances Starr in "Marie-Odile."

"A Fool There Was" had an immensely prosperous week at the Colonial. Manager Lawrence has had an unusually good season at the Colonial and the S. R. O. was in evidence all the week.

Harrison Ford, former leading man of the local Poli Stock company, is receiving a regular ovation at every performance at Ford's this week.

Mr. and Mrs. Harry A. Henkel, the former the newly appointed manager at the Academy, were the guests of Governor-Elect Emerson Harrington, at the latter's inauguration at the State House in Annapolis, Jan. 12. On the night previous Mr. Henkel had entertained the governor and his family at a box party at the Academy to see "To-Night's the Night."

The New York Symphony Orchestra gave the second of their series of three concerts at the Lyric, Jan. 12. The Manfred Symphony of Tschaikowsky was given a very beautiful reading. The chief interest of the evening was divided between the first appearance in Baltimore of the noted Australian pianist, Percy Grainer, who played the Grieg concerto in A minor and the first performance here of Carpenter's much discussed work, "Adventures in a Perambulator." Grainer created a mild sensation, receiving quite an ovation. The Carpenter work, an ultra-modern composition, proved a real delight for originality in orchestration.

A review of the week would not be complete without a mention of Alexander Carr's acting and sketch, "An April Shower," which headed the bill at the Maryland.

Carl Anthony replaces Robert Elliott as leading man with the Auditorium Players. Elsie Ferguson will present at the Academy, Jan. 24, for the first time on any stage Hall Caine's new play, "Margaret Schiller." The scene of the play is laid in Soho, London, and is in four acts and a prologue. The cast numbers upward of thirty players.

I. B. KAHN.

BUFFALO

BUFFALO, N. Y. (*Special*).—Patricia Collinge made a charming "Pollyanna," and her play of gladness delighted capacity houses at the Star Jan. 10-15. Centainly "Pollyanna" was very welcome. "In Cold Type," Jan. 17-19; "Watch Your Step," Jan. 20-22.

The return of the beautiful Persian play, "Omar, the Tentmaker," to the Teck Jan. 10-15, was heartily welcomed, with Guy Bates Post.

"The Passion Play of Washington Square" and a grand opera sextette were the headline attractions at Shea's Jan. 10-15. Mr. and Mrs. Jimmy Barry found a warm welcome.

Lyric, Jan. 10-15: Vaudeville. The headline number was composed of eight girls, "The Birthday Party" was the title of the sketch.

Gayety, Jan. 10-15: Burlesque. Bert Baker, Babe La Tour, and Mickey Feeley share the honors.

"Under Cover" was presented at the Majestic Jan. 10-15, before audiences that found much pleasure in the many and constant surprises.

J. W. BARKER.

STEIN'S MAKE-UP ABSOLUTELY GUARANTEED

VAUDEVILLE

FREDERICK JAMES SMITH—Editor

Marie Tempest Enters Vaudeville—Elizabeth Murray Returns

Copyright Ira L. Hill's Studio, N. Y. C.
MISS BONNIE GLASS,
The Pretty Dancer Has Returned to the Varieties.

VAUDEVILLE won over Marie Tempest last week. Not, however, as a mistress of high comedy, but in the vocal field of her first success. Consequently, our regret that Miss Tempest could not bring Barrie's whimsy of middle age, "Rosalind," to the varieties was tempered by the charm of her singing.

For Miss Tempest's voice really surprised us by its freshness. Agreeable in diction and phrasing, it was handled with the same expertness that marks her comedy.

Marie Tempest Sings

No uncertainty marred Miss Tempest's methods. Her surroundings were helpful and colorful. There was a billowing cloth of gold interior with black medallions embroidered with flowers. Crimson blossoms and gray pussy-willows both heightened and softened the color tone. Into this semi-Bakst room stepped Miss Tempest, in a charming gown of blue velvet and gold embroidering. Her hair was worn high and powdered. The comedienne-prima donna herself might have stepped from a century-old medallion.

Miss Tempest first sang two chansons of Chaminade. Then came "The Nightingale"—and her voice revealed itself at its best. The Goldfish song from "The Geisha" followed and, for an encore, Miss Tempest sang Nevin's "Mighty Lak' a Rose."

Melville Ellis was at the piano. He gave very satisfactory assistance. But why the mingling of "Princess Pat" airs as an interlude between Miss Tempest's songs? He played the medley with spirit, but it didn't seem quite in the picture.

Sophie Tucker Returns

Only a few moments separated Miss Tempest and Sophie Tucker. Here, let us remark, was a vaudeville extreme. Miss Tucker is an exponent of the rag and the so-called popular syncopated song.

For weeks reports have drifted to Broadway of Miss Tucker's change in method. We were told that the once shouter of song was now repressed, and—— But let us hasten to recount Miss Tucker's debut.

First glimpse revealed an avoirdupois—er—repression quite Carus-like. Then Miss Tucker launched into the subtle lyric, "You'd Never Know That Old Home Town of Mine," and we noted that she stood still, hardly shrugged her shoulders and snapped her fingers only now and then. Miss Tucker, it seems, is on her way from noise to poise.

Later on Miss Tucker vocalized about women's rights after this gentle fashion:

"Close up your flats,
Make them take off their hats;
Give us a chance,
And we'll put on the pants,
You sufferin' suffragettes."

Compare this, for a moment, with Gilbert's song of the Goldfish. Or, passing on, let us consider Miss Tucker's comic difficulty with the German musicians in the orchestra when she sang an Irish song, "Molly Dear, It's You I'm After." Finally, she did it with the aid of the cornettist, that gentleman being yclept Murphy. Here Miss Tucker actually had a curtain, bearing the words and music, lowered into view. Plugging de luxe, indeed.

Enter—The Pluggers

The rag singer did three or four more songs, and finally ended with "Here's To You, Mr. Wilson," with lyric references to "your lovely bride" and "true blue Yankee beauty."

Here—to be truthful—we must comment upon an unpleasant incident that marked Miss Tucker's opening matinee. The theater was obviously planted with song pluggers—noisy, numerous, and more obnoxious, if possible, than usual. Indeed, in shouting for song "hits," they made a terrific but crude din. There was confliction, too, apparently among rival pluggers. The audience must have realized the falseness of the whole thing, for Miss Tucker's response wilted away.

The singer left the bill after Monday. This disgraceful scene probably marks the end of song plugging at the Palace. Let's hope so. We've always attacked the evil, and now, apparently, plugging has committed hari-kari.

In all fairness, we must add that Miss Tucker claims to be an innocent victim—that the plugging was done without her sanction or knowledge. Then, indeed, she must realize the danger of the whole thing.

"Off and On" Revived

Ed. Flanagan and Neely Edwards, for their second Palace week, presented their old turn, "Off and On," to follow "On and Off." They start as small time blackface comedians, and follow with a scene in their dressing-room, where they wash up, get involved in a brief argument, and finally rehearse a new dance

Flanagan and Edwards are entertaining vaudeville comedians. But "Off and On" doesn't equal the hotel room successor, "On and Off."

We admire James and Bonnie Thornton for the thirty-odd years they've given to vaudeville. It was good to hear the heartiness of the applause accorded them at the Palace. Vaudeville audiences don't forget. Miss Thornton is interesting in the old songs, interesting enough to make us almost forgive her husband's old-time variety humor, anent such standard subjects as beer, matrimony, pickles, tombstones, and cheese.

Elizabeth Murray in the Varieties

Steamboat whistles sounded from the Colonial orchestra—and Elizabeth Murray was back in vaudeville again.

Her songs were all colorless, save for the old commuter number, "The 5:15," which still goes best of all. Miss Murray tried "She's Good Enough to Vote With You," with sapient reasoning like this:

"She's good enough to love and adore you,
She's good enough to bear your troubles for you,
She's good enough to be your baby's mother,
She's good enough to vote with you."

All very lucid. But it isn't the kind of song for Miss Murray. Indeed, the Murray, who does the negro and Irish dialect song with infinite zest, seems unable to find material.

We honestly liked Howard Estabrook's little specialty best of all the Colonial bill. Mr. Estabrook takes chances with his opening. He appears, programme in hand, to sing about the bill and then intimately of himself, chanting in detail all about his stage career, and even admitting he's a "nice chap." At the same time he confides that advertising pays.

Howard Estabrook's Single

All this sounds conceited, but Mr. Estabrook does it quite pleasantly. Then he shows brief bits of motion picture dramas, in which he has appeared, the while making humorous explanatory remarks. Next the picture screen disappears to show a glowing fireplace with a piano and accompanist in the shadows. Here Mr. Estabrook sings "If There's Someone at Home You Love," and does it very ingratiatingly.

Finally he steps to the footlight to finish "in one" with a revival of the old song, "All Dressed Up and No Place to Go." Just now the specialty ends without an emphatic climax. Mr. Estabrook is gone before the audience realizes it.

He has a likeable sort of stage presence and an agreeable voice. He will go far in vaudeville—along Clifton Crawford lines—particularly if he eliminates his present opening. The two-a-day will not tolerate any suggestion of conceit. At present it's there, despite Mr. Estabrook's way of doing it.

(*Continued on page* 18)

Torr, N. Y.
RALPH RIGGS AND MISS KATHARINE WITCHIE,
Now Dancing in "The Princess Pat" and in Vaudeville.

Mishkin, N. Y.

MISS OLGA SEYMOUR,

Now Making Her Debut at the Palace.

THE WEEK IN REVIEW

(*Continued from page 17*)

Lady Sen Mai is billed as "the Chinese Nightingale." She looks Oriental. Moreover, she is dainty of method and has a certain personality. Miss Sen Mai is doing a Chinese song in costume, a sleighbell lyric in a pretty garb of white fur, and then—in Occidental decollete—"The Barnyard Cabaret," with sound imitations. Miss Sen Mai finishes with the overdone "A Little Bit of Heaven," which lets the specialty down. She should rearrange her songs or eliminate the emerald number, ending with the farm imitations.

Herbert Clifton's Comedy

Herbert Clifton is a falsetto feminine impersonator. He first appears in scrub-lady attire and sings—honestly—Tosti's "Good-Bye." Next he dashes back, as a boisterous chorus girl, to sing and dance.

Here he goes beyond the border line of mere vulgarity. He lifts his skirts to reveal a pair of trousers, lets his loose waist slip down from the shoulders and indulges in other things, we suppose, done in burlesque. They're not for the varieties—if Keith standards of clean vaudeville are to be maintained.

Finally, Clifton presents the aria "Some Day He'll Come," from "Madame Butterfly" and actually does it as an imitation of Geraldine Farrar. He has the assistance of a young woman, who sings "Araby" and plays the piano.

Hugh Herbert has returned in "The Sons of Abraham," written by George V. Hobart and himself. It's a slow moving playlet of the Gefiltefisch school of the drama. The two sons of Abraham Minheim believe their father out of date but, when their business faces the rocks of bankruptcy, old Minheim is alone able to save them.

Except for Mr. Herbert, who gives a well-drawn characterization of Minheim, and Gustave Hartzheim, in the bit of an old Jewish clerk, the playlet is badly acted. Why, for instance, the intermittent dialect of Thomas Francis as one of the sons?

Raymond and Caverly Again

Raymond and Caverly, the Dutch comedians, are still using their street drop painted with such highly humorous signs as "Doughnuts cut any style," "Strangled eggs" and "Chickens Stewed or Sober."

Now the Raymond—or perhaps it's the Caverly—portion of the team appears in golf attire, while his partner dons the old Weberfieldian garb. The comedian talks about his fat "wif," marriage and warfare are confused once again, Ford cars are utilized as comic material and the two have another sequel to their "Underwear—under-vare" misunderstanding. It runs like this:

"Then vare did you go?"
"Den-ver!"
"Then vare?"
"Den-ver!"
And so on.

COMING HEADLINERS

WEEK OF JANUARY 24.—*Colonial*, Belle Blanche; *Alhambra*, Josie Heather, Oliver and Olp; *Royal*, "Passion Play of Washington Square," Charles Grapewin and company; *Orpheum*, Marie Tempest, George MacFarlane; *Bushwick*, Elsie Janis; *Prospect*, Cressy and Dayne, Julia Blanc and company.

WEEK OF JANUARY 31.—*Colonial*, "Passion Play of Washington Square," Augusta Glose; *Alhambra*, Mignon; *Royal*, Abe Attell; *Orpheum*, Lew Dockstader, McIntyre and Heath; *Bushwick*, Charles Grapewin and company, Josie Heather, Harry Giard and company; *Prospect*, Oliver and Olp.

PALACE THEATER'S RECORD BUSINESS; EVA TANGUAY RETURNS

Sophie Tucker at Royal—"Kid" McCoy Producing for Vaudeville

BY WALTER J. KINGSLEY

VAUDEVILLE critics are unanimous in praising the press work done for Keith's Theater, Washington; and the good taste and typographical elegance of the house programme at Keith's Theater, Columbus.

The Palace Theater is booming along at a great rate; since the holidays there hasn't been an unsold seat in the house for a single performance. The Palace is to theaters what the Rolls-Royce is to motor cars. It is the best conducted house in America, both front and back; it affords an object lesson the managers from other playhouses might well study in detail. Its booking is on a princely scale and its public support larger than its capacity. The manager of the Palace has autocratic powers as the representative of the owners and well does he deserve the trust reposed in him.

Eva Tanguay is in splendid voice and high spirits at the Palace Theater this week, and her powerful pull with the public is working overtime, for there is a heavy advance sale for each performance, something that is not usual in vaudeville. Miss Tanguay is in a class by herself: she cannot be described by comparison, for she is absolutely original and individual and therein lies her enormous box-office strength. Eva Tanguay is a phenomenon in the amusement world, for which the two-a-day has abundant reason to be thankful, for she certainly brings home the bacon. Artists like to be on the bill with her, for they find pleased audiences, which make it easier for them.

Olga Seymour, the seventeen-year-old prima donna, singing at the Palace this week, is wavering between vaudeville and musical comedy. She has excellent offers for both. The Keith management like her so well that they are making out a route for her and, on the other hand, musical comedy producers regard her as another find like Vivenne Segal. Little Miss Seymour has a lyric soprano voice with a pleasing blush of coloratura, and it is safe to predict that she will be a star before many more years have passed over her head.

The Farber Girls—Constance and Irene—are about due to be drafted into musical comedy. They have good looks, dash, originality, fine voices, and a delightful sense of comedy. One of these days they are going to make Broadway stop, look and listen in a big musical production. They are a great hit on this week's Palace bill.

Sophie Tucker is in better voice than for years past, and up at the Royal she is turning them away. Her illness at the Palace last week cut short what started out as a banner engagement. Sophie Tucker is one of the best liked women in vaudeville, and everyone is glad to see her back in New York with such a big budget of excellent songs.

It looks like "Jack" Jarrott (Alabam') had come back to life at the Colonial this week, where he is dancing with Josephine Kernell and providing a very good act. He has recovered his stepping agility and grace and, when Jarrott is right, there are very few to equal him. The hoofers are still in demand on vaudeville programmes, and Jarrott and Kernell, with their entertaining band, ought to be popular features.

Handsome Howard Estabrook drew many of his admirers to the Colonial last week, but prepossessing and clever as he is, he did not have an act in the accepted sense of the word. He builded entirely upon his personality and presented a routine of comedy that lacked construction. With an act, Estabrook will be a great acquisition to vaudeville.

The prettiest set seen at the Palace this year was the one designed by Melville Ellis for Marie Tempest. It was extremely modern and extremely lovely, and attracted a tremendous amount of attention.

Norman Selby, better known as Kid McCoy, has taken an office in the Strand Theater Building and is hard at work producing four sketches for vaudeville. Harry Weber will be his booking representative.

Arthur Klein will shortly announce a "Prima Donna in the Black Mask." The best part of this mysterious advertising is that the unknown one will more than make good, as she has sung leading roles in grand opera in New York and to-day possesses one of the greatest voices ever heard in vaudeville.

GRACE LA RUE GIVES SONG RECITAL; ELSIE JANIS BREAKS RECORDS

Lily Lena and Van Hoven in Two-Act — Isabell D'Armond as Prominent Comedian's Co-Star

On Jan. 6, at the Little Theater in Philadelphia, Grace La Rue took her first step in the illustrious path trod by Yvette Guilbert. Miss La Rue gave a costume recital of songs in English. Her programme was divided into four parts: Morning, Afternoon, Evening and Night, with individual costuming for each. The Philadelphia critics were universally enthusiastic, the Philadelphia *Ledger* saying:

"In a recital at the Little Theater last night Miss La Rue showed just what fine results follow rigorous schooling when it is animated by an unswerving ambition, grounded in conscientious practice and inspired by intelligent ideals. It is a fine object lesson for American girls.

"On the evidence of her art, as displayed in a recital that was very intimate in mood and unique in motif and carrying out, she has passed several of the roadports of success and she will undoubtedly go far, much farther.

"The singer's voice is a soprano, more serviceable in dramatic than in lyric passages, though in brief arioso 'bits' in several of her songs she indicated lyric capacity that can—and doubtless will—be developed: she has a keen sense of the melodic line; the volume was ample for the restricted spaces of the auditorium in which she sang, and probably would fill larger places to the satisfaction of audiences.

"Miss La Rue has the power to project the drama of the song to her hearers through her voice: it is emotionally capable of varied, expressive and convincing feeling. She supplements and 'points' her vocal dramatizing by plastic gestures and mobile expression: her histrionic emphasis is curiously artificial, but by the same token, curiously effective, in an adaptation of Delsarte and Dalcroze to song rather than forth-right acting in any real sense. Enhanced by appropriate costumes—she wore four 'creations' which excited feminine 'ahs' and dazzled masculine eyes—and by well-devised lighting her programme had every advantage of atmosphere and environment."

When Elsie Janis played the Palace two weeks ago, she established the best house record since the famous engagement of Mme. Sarah Bernhardt.

Miss Janis and her mother have presented M. S. Bentham with a gold monogrammed watch bearing the words, "With much appreciation from Elsie Janis." Mr. Bentham arranged for Miss Janis' re-entry into the varieties, the star appearing under the personal direction of E. F. Albee.

A new two-act, numbering Lily Lena, the English comedienne, well known over here, and Van Hoven, the "mad magician," now playing the English halls, is destined for this country.

Miss Lena and Van Hoven are now negotiating through M. S. Bentham. At present the salary price named by Van Hoven is prohibitive.

Isabell D'Armond may shortly be seen in vaudeville as co-star with a well-known headline comedian. Negotiations are now under way, it is said, and an early opening in the varieties is expected. Several musical comedy offers have already been made to the team.

Despite reports, Marie Tempest did not end her vaudeville tour with the single week at the Palace Theater. Miss Tempest will play eight or more weeks, opening on Monday at the Orpheum.

Miss Tempest is resting this week and her offering will be re-arranged, a scene, affording Miss Tempest opportunities as a comedienne, being interpolated. Melville Ellis will continue at the piano. Following the Orpheum week, Miss Tempest will play Keith's in Philadelphia, with Washington, Boston, Buffalo, Toronto and Baltimore to follow.

M. S. Bentham is directing Miss Tempest's tour.

Robert T. Haines has been signed by Joseph Hart. Mr. Hart will present Mr. Haines in a dramatic offering, as yet not selected.

Negotiations are under way to produce "The Four Seasons," the dancing scena which was a part of Ned Wayburn's "Town Topics" at the Century. In vaudeville, Adelaide and J. J. Hughes would appear in the offering.

The revolving stage was used at the Century in producing "The Four Seasons." A revolving effect is being devised for use in the varieties.

Harold Orlob's musical score will be retained, if "The Four Seasons" comes to vaudeville.

Lou Tellegen is an early vaudeville possibility. An offer has been made to the star, following the closing of "The Ware Case" in Brooklyn on Saturday night.

Mme. Besson, who recently toured the Orpheum time in Channing Pollock's "It Doesn't Happen," done in the East by Helen Ware, is now in New York. Mme. Besson is looking for a suitable dramatic vehicle.

Arthur Forrest, the well-known leading man, is to enter vaudeville. Mr. Forrest has accepted, through Rudolph De Cordova, a playlet by Alicia Ramsey.

Edna Archer Crawford is in quest of a dramatic vaudeville vehicle.

Gerald Griffin has given up his rôle in the Chicago cast of "Treasure Island," after rehearsing briefly, and has secured a sketch, which he plans to introduce in vaudeville.

Max Laube, the whistler and bird imitator who has been touring the Orpheum time, has been signed by the Dippel management for "The Princess Tra-la-la."

Tom Lewis opens in vaudeville in his new single in Jersey City on Monday. M. S. Bentham is directing Mr. Lewis's tour.

Albert De Courville has made an offer to McMahon, Diamond and Chaplow to appear in his next London revue.

Tommy Gray is writing a war sketch for Florence Hadley, last seen with Harry First in "The Strongest Link."

William Rock, late of Rock and Fulton, is dancing in vaudeville with Frances White.

The Alhambra Theater will reduce its scale of admission prices on Monday.

Felyne Verbist, billed as the premier danseuse of Belgium, is at the Palace this week. The atmosphere about the Palace has been charged with superlatives for days. "This girl is our greatest dancing discovery. Conceive Cavalieri and Pavlowa in one and you have her," mimeographs Walter J. Kingsley. "She is blessed with exquisite personal loveliness and grace and in the interpretation of emotion and mood in the dance is to her art what Chopin was to the piano." Slipping down to ordinary every-day English, Mr. Kingsley confides that Mlle. Verbist was a member of the Opera Royale of Brussels, her native city, when the war started. She is twenty years old.

Ben J. Fuller, head of the Fuller's Theaters and Vaudeville, Ltd., of Australia and New Zealand, is now in New York. Mr. Fuller is booking a year ahead.

Buffalo Bill (Col. William J. Cody) is a vaudeville possibility, booked through the Casey offices.

Sophie Tucker left the Palace bill after the Monday evening performance of last week. No one replaced the rag singer. At the Colonial last week Henrietta Crosman and company replaced Adelaide and Hughes, who withdrew before opening.

Edward Sheldon's "The Song of Songs," is being condensed for vaudeville purposes. Tom Wise will continue in his original role. The tabloid will be ready for presentation the latter part of this month, having its premiere at the Colonial.

Marie Nordstrom and her sister, Frances, are both appearing on this week's Orpheum bill. Marie Nordstrom is offering her novel single, "Bits of Acting," written by her sister, Frances Nordstrom, herself, is appearing in a sketch of her own, "All Wrong," supported by William Pinkham and company.

Wilbur Mack and Nella Walker are offering their new specialty, "A Pair of Tickets," at the Alhambra this week.

Frank Herbert is appearing with Clayton White in his new playlet.

Olive Briscoe and Delmore and Lee have been routed over the Moss time.

The Orpheum is this week celebrating its sixteenth anniversary with a bill numbering Bonnie Glass, Marie Nordstrom, Frances Nordstrom and company, French and Elsmerrill and Otto and Flanagan and Edwards. Frank A. Girard, the able manager of the Orpheum, is in receipt of the following letter of congratulations from Lewis H. Pounds, president of the Borough of Brooklyn.

"I rejoice with you in the sixteenth anniversary of the Orpheum's prosperity. It has had a career of which Brooklynites are proud. The Orpheum has been the home of vaudeville's finest attractions and as such has richly deserved its steady patronage. The management is to be congratulated. I extend hearty greetings to Mr. Keith, Mr. Albee, Mr. Maloney and yourself on this happy occasion, and assure you that I expect to spend many more enjoyable hours in the Orpheum."

Carrie De Mar will first be seen at the Colonial, when she returns to the varieties.

CHICAGO VAUDEVILLE

CHICAGO, (*Special*).—Weber and Fields are headlined at the Majestic this week, following Sam Bernard, who made a very satisfactory feature last week. Mr. Bernard did a monologue on the Cliff Gordon order and, for an encore, recited "The Face on the Barroom Floor." Harry Holman and company, in "Adam Killjoy," was seen here for the third time in six months but made just as big a hit as ever. The Borsini Troupe closed the show and duplicated the recent success at the Palace. Nina Payne and Joe Niemeyer attracted attention, as the young man hails from Chicago and played the medium time houses for several seasons. Toots Paka made good with the audience, although the act is the same as others of that class, and proves a little tiresome to the regular patrons of vaudeville. Ralph Dunbar's "Salon Singers" were interesting.

Nora Bayes is back in Chicago and is at the Palace this week, where she is proving a big success. Last week's bill had four acts which divided honors—Walter Kelly, Belle Baker, Rooney and Bent, and Mason and Keeler. Next to these in favor came Beaumonte and Arnold, whose work was greatly appreciated.

E. E. MEREDITH.

THE BROOKLYN BILLS

At the Prospect last week there was a well-balanced bill. "Petticoats," with Grace Dunbar Nile, was the feature. "Milo" went very well. Dorothy Richmond was seen in a sketch, entitled "The Midnight Marriage," while Ernest Evans and company, Hoey and Lee, Welch, Mealy and Montrose, Norton and Lee were all well received. Others on the bill were Fritz and Lucie Bruch, Emerson and Baldwin, and Sutton, McIntyre and Sutton.

LONDON VARIETY NOTES

LONDON, (*Special*).—R. G. Knowles's autobiography, "A Modern Columbus," was published on Jan. 1.

"Lights Out, London," is the wartime title of Lew Lake's new variety revue.

Bert Errol is successfully touring the halls with his feminine impersonations.

Marie Lloyd has added a racy song about a coster in khaki to her repertoire.

Toby Claude is appearing in a musical farce sketch, "Excuse Me," adapted by H. C. Sergent from Rupert Hughes's comedy and produced by Harry Day. Miss Claude plays Yvonne Duoray, the heroine of the Pullman car romance. The tabloid has music by Herman Darewski and a chorus.

VAUDEVILLE GOSSIP

Ruth St. Denis is negotiating for vaudeville. She will be at the Palace shortly.

Miss Cecilia Wright has arrived on the Coast after her tour of the world. The *Los Angeles Examiner* a few days ago published a short chat with "the daughter of the Navy." "Miss Wright likes thrills," said the *Examiner*. "A few years ago (she was born in Lancashire, England) she made her debut in London in a Gilbert and Sullivan opera; then she crossed the pond, where she went into vaudeville; next she became a journalist and reported the Willard-Johnson prize fight in Havana; and now she has just returned from a journey through the Orient that was like a chapter from the 'Arabian Nights.'

"The mascot adores potentates—especially when they have names that can't be pronounced—the weird, romantic kind. In Java, for example, she met the Pangeran Koeta Ardjo and his spouse, the Radahanaja. They entertained her and then she entertained them by singing American songs to their royal highnesses, and they almost died of sheer joy!

"'The Pangeran had never heard a Westerner sing before; neither had the Radahanaja; they were delighted, and begged for encore after encore!' declared the visitor, who also made the acquaintance of none other than those two well-known old toppers, the Sultan Djokja and the Sultan Solo.

"'The Sultan Djokja gave me an evening,' she said. 'It was marvelous, too. There were dancing girls galore, who did all sorts of unusual stunts, and there was wild, atmospheric music and the most extraordinary collection of interesting people I have ever seen. I gathered enough material right there for a dozen books, and when I have time I am going to write 'em, too.'

"Armed with letters to men and women of high position wherever her journeys led, the naval girl was received with open arms."

B. D. Berg is preparing to branch out in the field of vaudeville production. He has engaged offices on the eighth floor of the Fitzgerald Building and Harry Carroll and Ray Goetz, the song writers will be associated with him. Mr. Berg has just booked a new act, "The Maids of the Movies," lyrics and music by Joe Goodwin and book by N. T. Granlund, press representative for Marcus Loew, over the Western Vaudeville time. Two other acts, "Five Beauties and a Spot" and "The College Girls" are now playing and several acts are in preparation.

Adelaide and J. J. Hughes and John Jarrott and Josephine Kernell are dancing rivals on this week's Colonial programme.

"The Cop," a Tom Barry playlet, was at the Fifth Avenue Theater early this week.

Maurice Freeman is appearing in a new vehicle, "The Bank Account."

Martin Beck last week inspected the new $500,000 Orpheum Theater in St. Louis, destined to take the place of the Columbia on the Orpheum Circuit.

VAUDEVILLE DATES

The current week is understood where no date is given. *Dates Ahead must be received by Friday for the next issue.*

ADELAIDE and J. J. Hughes: Colonial, N.Y.C.
ADLER, Felix: Bushwick, B'klyn.
AEONIS and Dog: Temple, Detroit; Temple, Rochester, 24-29; Maryland, Balto., 31-Feb. 5.
AHEARN, Charles, Co.: Bushwick, B'klyn; Alhambra, N.Y.C., 24-29; Prospect, B'klyn, 31-Feb. 5.
ALBERT and Irving: Keith's, Louisville; Princess, Nashville, 24-26; Lyric, Birmingham, 27-29; Forsythe, Atlanta, 31-Feb. 5.
ALEXANDRIA, Gladys, Co.: Keith's, Toledo, 24-29; Keith's, Columbus, 31-Feb. 5.
ALEXANDER Brothers: Temple, Detroit, 24-29; Temple, Rochester, 31-Feb. 5.
ALLMAN and Doty: Keith's, Phila.
AMETA: Bijou, Richmond, 20-22; Orph., B'klyn, 31-Feb. 5.
AMERICAN Dancers, Six: Shea's, Toronto; Keith's, Columbus, 24-29; Keith's, Boston, 31-Feb. 5.
ANNAPOLIS Boys, Five: Orph., Denver; Orph., Colorado Springs, 24-25; Orph., Lincoln, 27-29.
ANTWERP Girls: Keith's, Indianapolis, 24-29; Hipp., Youngstown, 31-Feb. 5.
ARCO Brothers: Orph., Nashville, 20-22; Bijou, Richmond, 24-26; Colonial, Norfolk, 27-29.
ARDATH, Fred J., Co.: Keith's, Louisville, 24-29; Shea's, Buffalo, 31-Feb. 5.
ARNAUT Brothers: Keith's, Wash.; Maryland, Balto., 24-29.
ASHLEY, Lillian: Bijou, Richmond, 24-26; Colonial, Norfolk, 27-29; Roanoke, Roanoke, Va., Feb. 3-5.
ASTAIRE, Fred and Adelle: Alhambra, N.Y.C.
ATTELL, Abe: Royal, N.Y.C., 31-Feb. 5.
AVON Comedy Four: Palace, Chgo.; Keith's, Dayton, 24-29; Keith's, Cleveland, 31-Feb. 5.
AYER, Donald, Mme.: Orph., Salt Lake City, 23-29.
BACHELOR Dinner: Orph., 'Frisco, 23-29.
BAKER, Belle: Empress, Grand Rapids; Keith's, Toledo, 24-29; Keith's, Cleveland, 31-Feb. 5.
BALKANS, Musical: Bijou, Richmond, 24-26; Colonial, Norfolk, 27-29.
BALL, Ray Elinore: Keith's, Indianapolis; Keith's, Louisville, 24-29; Princess, Nashville, 31-Feb. 2; Lyric, Birmingham, 3-5.
BALLET Divertissements: Orph., Salt Lake City, 23-29.
BALZAR Sisters: Temple, Detroit; Temple, Rochester, 24-29.
BANKOFF and Girlie: Maj., Chgo.; Keith's, Toledo, 24-29.
BARARAN and Grohs: Royal, N.Y.C., 24-29.
BARAT, Arthur: Orph., Denver; Orph., Colorado Springs, 24, 25; Orph., Lincoln, 27-29.
BARNES, Stuart: Orph., Los Angeles.
BARRY and Wolford: Keith's, Prov.
BARRY, Lydia: Royal, N.Y.C.; Keith's, Prov., 24-29.
BARRY, Mr. and Mrs. Jimmie: Shea's, Toronto; Orph., Montreal, 24-29.
BEERS, Leo: Keith's, Columbus; Hipp., Youngstown, 24-29; Keith's, Indianapolis, 31-Feb. 5.
BELMONT'S Five: Shea's, Buffalo, 31-Feb. 5.
BENNY and Woods: Orph., Seattle; Orph., Portland, Ore., 23-29.
BERGEN, Alfred: Maryland, Balto.; Keith's, Phila., 31-Feb. 5.
BERGERE, Valerie, Co.: Hipp., Youngstown; Keith's, Indianapolis, 24-29.
BERNARD, Sam: Keith's, Cleveland; Maj., Milwaukee, 23-29.
BERNARD, Joseph E.: Keith's, Louisville; Keith's, Wash., 24-29.
BERNARD and Phillips: Temple, Detroit; Temple, Rochester, 24-29; Maryland, Balto., 31-Feb. 5.
BERNARD and Scarth: Keith's, Boston; Prospect, B'klyn, 24-29; Orph., B'klyn, 31-Feb. 5.
BERRA, Mabel: Keith's, Boston, 31-Feb. 5.
BEYER, Ben, Co.: Orph., Kansas City; Palace, Chgo., 23-29.
BIG City Four: Forsythe, Atlanta, 17-22; Orph., Jacksonville, 24-26; Bijou, Savannah, 27-29; Victoria, Charleston, 31-Feb. 2.
BISSETT and Scott: Forsythe, Atlanta; Orph., Jacksonville, 24-26; Bijou, Savannah, 27-29; Victoria, Charleston, 31-Feb. 2.
BLANCHE, Belle: Alhambra, N.Y.C.; Colonial, N.Y.C., 24-29.
BOUNCERS, Billy, Circus: Orph., Portland, Ore.
BOWERS, Fred V.: Keith's, Phila.; Keith's, Wash., 24-29; Maryland, Balto., 31-Feb. 5.
BRADLEY and Morris: Bushwick, B'klyn; Keith's, Wash., 24-29; Keith's, Phila., 31-Feb. 5.
BRASS, Musical: Victoria, Charleston, 27-29; Bijou, Savannah, 31-Feb. 2; Orph., Jacksonville, 3-5.
BRIDE Shop: Keith's, Toledo; Hipp., Youngstown, 24-29; Davis, Pittsburgh, 31-Feb. 5.
BRIGHTON'S: Colonial, Erie, Pa.
BRINSON and Baldwin: Orph., Lincoln, 20-22; Palace, Chgo., 23-29.
BRONTE and Aldwell: Palace, Chgo., 23-29.
BURNHAM and Irwin: Empress, Grand Rapids, 24-29; Keith's, Toledo, 31-Feb. 5.
BURNS and Lynn: Maj., Chgo., 23-29.
CAITES Brothers: Keith's, Wash., 24-29.
CAMPBELL, Craig: Keith's, Toledo; Shea's, Buffalo, 24-29; Shea's, Toronto, 31-Feb. 5.
CAMPBELL, Misses: Keith's, Cinti.; Forsythe, Atlanta, 24-29; Davis, Pittsburgh, 31-Feb. 5.
CANSINOS: Orph., Salt Lake City; Orph., Denver, 23-29.
CANTOR and Lee: Orph., Portland, Ore.
CARLTON and Clifford: Colonial, Norfolk, 24-26; Bijou, Richmond, 27-29; Victoria, Charleston, Feb. 3-5.
CARR, Alexander, Co.: Forsythe, Atlanta.
CARR, Eddie, Co.; Dominion, Ottawa; Orph., Montreal, 24-29.
CARSON Kit: Lyric, Hamilton, Can., 24-29; Dominion, Ottawa, 31-Feb. 5.
CARTER, Mrs. Leslie: Keith's, Cinti.
CARTMELL and Harris: Orph., B'klyn.
CASEY, Kenneth: Bijou, Richmond, 20-22; Victoria, Charleston, 24-26; Bijou, Savannah, 31-Feb. 2; Orph., Jacksonville, 3-5.
CELESTE: Orph., Winston-Salem, N. Car., 24-26; Roanoke, Roanoke, Va., 27-29; Colonial, Norfolk, 31-Feb. 2; Bijou, Richmond, 3-5.
CHALLON, Jean: Orph., Salt Lake City, 23-29.
CHIP and Marble: Keith's, Louisville; Davis, Pittsburgh, 24-29; Keith's, Indianapolis, 31-Feb. 5.
CHING-HWA Four: Prospect, B'klyn.
CISCOLINI: Orph., Kansas City; Orph., Omaha, 23-29.
CLAUDIUS and Scarlet: Orph., Omaha, 23-29.
CLAYTON and Lenny: Orph., Winston-Salem, N. C., 20-22.
COATES, Lulu, Co.: Hipp., Youngstown; Keith's, Toledo, 24-29; Empress, Grand Rapids, 31-Feb. 5.
COLE and Woods: Bijou, Savannah, 24-26; Orph., Jacksonville, 27-29; Victoria, Charleston, Feb. 3-5.
COLONIAL Belles, Seven: Colonial, Erie, Pa.; Shea's, Buffalo, 24-29; Shea's, Toronto, 31-Feb. 5.
COLLINS, Milt: Keith's, Indianapolis; Keith's, Cinti., 24-29.
COLONIAL Minstrel Maids: Forsythe, Atlanta.
COMFORT and King: Orph., Oakland; Orph., Sacramento, 24-26; Orph., Fresno, 27-29.
CONANT, Caliste: Orph., Portland, Ore., 23-29.
CONCHAS, Paul: Palace, N.Y.C.
CONLIN, Steele and Parks: Keith's, Boston.
CONNOLLY, Mr. and Mrs.: Orph., St. Paul; Maj., Chgo., 23-29.
CONRAD and Conrad: Orph., Salt Lake City; Orph., Denver, 23-29.
COOK, Joe: Colonial, Norfolk, 20-22; Hipp., Youngstown, 31-Feb. 5.
COOPER, Harry: Keith's, Dayton.
CONSUL and Betty: Royal, N.Y.C., 31-Feb. 5.
CORCORAN and Dingle: Keith's, Cinti., 24-29; Keith's, Wash., 31-Feb. 5.
CORBETT, Sheppard and Donovan; Keith's, Indianapolis, 24-29.
CORELLI and Gillete: Grand, Calgary, Can.; Orph., Seattle, 23-29.
CRANBERRIES: Maj., Chgo.; Keith's, Cleveland, 24-29; Keith's, Cinti., 31-Feb. 5.
CRAWFORD and Broderick: Temple, Rochester, 31-Feb. 5; Lyric, 31-Feb. 5.
CYCLING Brunettes: Keith's, Cleveland; Keith's, Dayton, 31-Feb. 5.
DAILEY, Robert L., Co.: Orph., Kansas City.
DAINTY English Trio: Keith's, Columbus; Keith's, Dayton, 24-29; Keith's, Cleveland, 31-Feb. 5.
DALE, Violet: Bushwick, B'klyn.
DANIELS, Joe: Lyric, Birmingham, 20-22; Roanoke, Roanoke, Va., Feb. 3-5.
DANIELS, Joe: Orph., Chattanooga, 24-26; Orph., Winston-Salem, N. C., 31-Feb. 2.
DANUBE Four: Shea's, Toronto; Orph., Montreal, 24-29; Dominion, Ottawa, 31-Feb. 5.
DAVIES, Reine: Orph., Denver; Orph., Colorado Springs, 24, 25; Orph., Lincoln, 27-29.
DE SCHELLE, Dorothy: Princess, Nashville, 24-26; Orph., Jacksonville, 27-29; Victoria, Charleston, 31-Feb. 2.
DE SERRIS, Henrietta: Keith's, Prov., 24-29; Colonial, N.Y.C., 31-Feb. 5.
DESVALL, Olympic: Keith's, Cinti.; Keith's, Indianapolis, 24-29; Keith's, Cleveland, 31-Feb. 5.
DE VOIE and Livingston: Palace, Chgo.; Columbia, St. Louis, 23-29.
DE VOY, Emmet, Co.: Grand, Calgary, Can.; Orph., Seattle, 23-29.
DIAMOND and Brennan: Orph., Lincoln, 20-22; Orph., Omaha, 23-29.
DIAMOND and Grant: Garrick, Wilmington, Del.
DINEHART, Allan, Co.: Keith's, Dayton; Hipp., Youngstown, 24-29; Keith's, Toledo, 31-Feb. 5.
DOCKSTADER, Lew: Orph., B'klyn, 31-Feb. 5.
DOLL, Alice Lyndon, Co.: Maj., Milwaukee; Maj., Chgo., 23-29.
DOOLEY, Jed and Ethel: Temple, Rochester; Shea's, Buffalo, 24-29; Shea's, Toronto, 31-Feb. 5.
DOOLEY, Ray: Orph., New Orleans; Lyric, Birmingham, 24-26; Princess, Nashville, 27-29.
DYER Faye, Trio: Grand, Calgary, Can.; Orph., Seattle, 23-29.
EARL and Curtis: Keith's, Cinti., 24-29; Colonial, Erie, Pa., 31-Feb. 5.
EARLE, Georgia, Co.: Keith's, Prov., 24-29.
EDFORD'S Sensation: Alhambra, N.Y.C., 24-29; Bushwick, B'klyn, 31-Feb. 5.
EHRMAN, Al.: Palace, Chgo.
ERNIE and Ernie: Keith's, Prov., 24-29.
EVEREST'S Monkeys: Hipp., Youngstown; Keith's, Columbus, 24-29; Keith's, Toledo, 31-Feb. 5.
FARRIZIO: Keith's, Boston, 24-29.
FAGG and White: Orph., Jacksonville, 24-26; Bijou, Savannah, 27-29.
FARBER Girls: Palace, N.Y.C.; Keith's, Boston, 24-29; Keith's, Prov., 31-Feb. 5.
FARRELL, Marguerite: Keith's, Toledo; Palace, Chgo., 23-29.
FARRELL and Farrell: Victoria, Charleston, 24-26; Orph., Chattanooga, 31-Feb. 2; Grand, Knoxville, 3-5.
FASHION Show: Columbia, St. Louis; Maj., Chgo., 23-29.
FASHION Show (Western): Orph., St. Paul, 23-29.
FATIMA: Orph., Salt Lake City, 23-29.
FERN Harry, Co.: Orph., Los Angeles, 23-29.
FISHER Grace, Co.: Keith's, Cinti.; Empress, Grand Rapids, 31-Feb. 5.
FISHER, Harry, Co.: Keith's, Indianapolis; Columbia, St. Louis, 23-29.
FITZGERALD and Marshall: Prospect, B'klyn.
FITZGIBBON, Bert: Orph., New Orleans; Lyric, Birmingham, 24-26; Princess, Nashville, 27-29; Grand, Knoxville, 31-Feb. 2; Orph., Chattanooga, 3-5.
FLOODS, Three: Shea's, Buffalo; Shea's, Toronto, 24-29; Temple, Detroit, 31-Feb. 5.
FOGARTY, Frank: Orph., Portland, Ore.
FOREST Fire: Keith's, Phila.; Keith's, Wash., 24-29.
FOY, Eddie, and Family: Orph., Salt Lake City, 23-29.
FRANCIS, Addine: Empress, Grand Rapids; Keith's, Toledo, 24-29.
FRANCIS, Mae, Co.: Orph., 'Frisco; Orph., Oakland, 23-29.
GALLAGHER and Martin: Bushwick, B'klyn; Prospect, B'klyn, 24-29; Garrick, Wilmington, Del., 31-Feb. 5.
GALLETTI'S Monkeys: Orph., Memphis; Orph., New Orleans, 23-29.
GARCINETTI Brothers: Maj., Chgo.; Maj., Milwaukee, 23-29.
GARDNER Trio: Orph., Minneapolis.
GAUTHIER and Devi: Orph., 'Frisco; Orph., Sacramento, 24-26; Orph., Fresno, 27-29, St. Paul, 23-29.
GERRARD and Clark: Orph., Memphis; Orph., New Orleans, 23-29.
GILLETTE, Lucy, Co.: Temple, Rochester; Shea's, Buffalo, 24-29; Maryland, Balto., 31-Feb. 5.
GINGWATER, Claude, Co.: Orph., Lincoln, 20-22; Orph., Kansas City, 23-29.
GIRARD, Harry, Co.; Bushwick, B'klyn, 31-Feb. 5.
GLASS, Bonnie, Co.: Orph., B'klyn.
GLOBES: Columbia, St. Louis.
GLOSE, Augusta: Davis, Pittsburgh; Keith's, Cleveland, 24-29; Colonial, N.Y.C., 31-Feb. 5.
GOLDEN, Claude: Temple, Detroit; Temple, Rochester, 24-29.
GORDON, John R.: Orph., Portland, Ore.
GORDON, Paul: Royal, N.Y.C.; Colonial, N.Y.C., 31-Feb. 5.
GORDONE, Robbie: Alhambra, N.Y.C.; Maryland, Balto., 24-29; Keith's, Phila., 31-Feb. 5.
GORMAN, Frank W.: Prospect, B'klyn, 31-Feb. 5.
GRAPEWIN, Charley, Co.: Prospect, B'klyn; Royal, N.Y.C., 24-29; Bushwick, B'klyn, 31-Feb. 5.
GRAZERS: Maryland, Balto., 24-29.
GREEN, Harry, Co.: Orph., Kansas City; Orph., Omaha, 23-29.
GRUBER'S Animals: Shea's, Buffalo; Prospect, B'klyn, 24-29; Keith's, Boston, 31-Feb. 5.
GYGI, Ota: Keith's, Boston, 24-29.
HALL, Nelson Laura: Orph., Salt Lake City.
HARRINGTON and Perry: Princess, Nashville, 24-26; Lyric, Birmingham, 27-29.
HARRAH, Roy, Troupe: Lyric, Hamilton, Can.
HAWKINS, Lew: Orph., Colorado Springs, 24, 25; Orph., Lincoln, 27-29.
HAYDN, Borden and Haydn: Orph., B'klyn; Royal, N.Y.C., 24-29.
HAYES, Brent: Alhambra, N.Y.C.
HEATHER, Josie: Colonial, N.Y.C.; Alhambra, N.Y.C., 24-29; Bushwick, B'klyn, 31-Feb. 5.
HELD, Anna: Orph., Fresno, 20-22; Orph., Los Angeles, 23-29.
HELDER, Ruby: Orph., Oakland; Orph., 'Frisco, 23-29.
HELEME and Emilion: Keith's, Dayton, 24-29.
HENNING, John and Winnie: Keith's, Dayton; Palace, Chgo., 23-29.
HERAS and Preston: Dominion, Ottawa; Keith's, Cleveland, 24-29; Keith's, Cinti., 31-Feb. 5.
HERBERT, Hugh, Co.: Royal, N.Y.C.; Orph., B'klyn, 24-29.
HERFORD, Beatrice: Keith's, Wash.; Maryland, Balto., 24-29.
HERBERT'S Seals: Royal, N.Y.C., 24-29.
HERMAN, Adelaide: Keith's, Cinti., 24-29; Keith's, Indianapolis, 31-Feb. 5.
HERMAN, Al.: Palace, Chgo.
HOFFMAN, Gertrude, in Sumurun: Orph., Winnipeg; Grand, Calgary, 23-29.
HOLLAND, Romance: Maj., Milwaukee.
HOLMES and Buchanan: Bushwick, B'klyn; Prospect, B'klyn, 31-Feb. 5.
HONEY Boys: Keith's, Columbus; Keith's, Louisville, 27-29; Keith's, Dayton, 31-Feb. 5.
HOOPER and Cook: Orph., New Orleans.
HORLICK, Ensemble: Prospect, B'klyn; Keith's, Boston, 31-Feb. 5.
HOWARD and Fields: Grand, Knoxville, 24-26; Orph., Chattanooga, 27-29; Bijou, Savannah, 31-Feb. 2; Victoria, Charleston, 3-5.
HOWARD, Charles, Co.: Palace, N.Y.C.
HOWARD, Kibbel and Herbert: Colonial, N.Y.C.; Royal, N.Y.C., 31-Feb. 5.
HOWELL, George, Co.: Bushwick, B'klyn.
HOWARD, Joseph and Clarke: Grand, Calgary, Can.; Orph., Seattle, 23-29.
HOWARD'S Ponies: Temple, Rochester; Orph., Montreal, 31-Feb. 5.
pect, B'klyn; Maryland, Balto., 24-29.
HURST, Brandon, Co.; Orph., Seattle; Orph., Portland, Ore., 23-29.
HUSTON-Whipple Co.: Orph., Fresno., 20-22; Orph., Los Angeles, 23-29.
HUTCHINSON and Sadler: Royal, N.Y.C.
IMHOFF, Conn and Corenne: Keith's, Cinti; Keith's, Louisville, 24-29.
IMPERIAL Jiu Jitsu Troupe: Davis, Pittsburgh; Hipp., Youngstown, 31-Feb. 5.
INTERNATIONAL Girls: Maj., Chgo.; Maj., Milwaukee, 23-29; Hipp., Youngstown, 31-Feb. 5.
JACKSON and Wahl: Dominion, Ottawa, 24-29; Orph., Montreal, 31-Feb. 5.
JACKSON, Leo and Mae: Orph., Salt Lake City, 23-29.
JAHNS, Three: Orph., Winston-Salem, N. Car., 24-26; Roanoke, Roanoke, Va., 27-29.

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ANNUAL NUMBER

The Dramatic Mirror

See Page 10.

JANIS, Elsie: Keith's, Boston; Bushwick, B'klyn, 24-29; Keith's, Wash., 31-Feb. 5.
JANSLEY'S: Prospect, B'klyn; Alhambra, N.Y.C., 24-29.
JARDON, Dorothy: Orph., Winnipeg, 23-29.
JARROTT, John, and Josephine Kernell: Colonial, N.Y.C.
JEWEL'S Miniature Revue: Keith's, Phila; Keith's, Boston, 24-29.
KAJIYAMA: Keith's, Cleveland; Princess, Nashville, 24-26; Lyric, Birmingham, 27-29; Forsythe, Atlanta, 31-Feb. 5.
KARTELLI: Keith's, Toledo.
KAUFMAN Brothers: Colonial, N.Y.C.
KEANE, J. M., Co.: Colonial, Erie, Pa., 31-Feb. 5.
KEANE, Robert Emmett: Maj., Chgo., 23-29.
KEIT and De Mont: Keith's, Phila.; Maryland, Balto., 24-29; Bijou, Richmond, 31-Feb. 2; Colonial, Norfolk, 3-5.
KELLOGG, Charles: Maj., Milwaukee.
KELLY, Walter C.: Maj., Milwaukee; Columbia, St. Louis, 23-29.
KENNEDY, Jack Co.: Princess, Nashville, 24-26; Lyric, Birmingham, 27-29; Colonial, Norfolk, 31-Feb. 2; Bijou, Richmond, 3-5.
KENO and Green: Colonial, N.Y.C.
KERR and Weston: Shea's, Buffalo; Shea's, Toronto, 24-29.
KETCHUM and Cheatum: Keith's, Louisville, 31-Feb. 5.
KERVILLE Family: Forsythe, Atlanta, 24-29; Lyric, Birmingham, 31-Feb. 2; Princess, Nashville, 3-5.
KING, Mazie, Co.: Orph., Omaha; Orph., Kansas City, 23-29.
KINGSBURY, Lillian, Co.: Palace, Chgo.; Maj., Milwaukee, 23-29.
KINGSTON and Ebner: Temple, Detroit; Temple, Rochester, 24-29; Shea's, Buffalo, 31-Feb. 5.
KIRK and Fogarty: Orph., Omaha Orph., Kansas City, 23-29.
KITAMURAS: Grand, Calgary, Can.; Orph, Seattle, 23-29.
KNAPP and Cornalia: Shea's, Buffalo, 31-Feb. 5.
KOKIN, Mignonette: Orph., Memphis; Orph., New Orleans, 23-29.
KRAMER and Morton: Temple, Rochester; Keith's, Boston, 24-29; Alhambra, N.Y.C., 31-Feb. 5.
LA GRACIOSA, Prospect, B'klyn, 24-29.
LADY Alice's Pets: Keith's, Boston, 24-29.
LADY Sen Mei: Orph., B'klyn; Keith's, Prov., 24-29.
LAMBERT and Frederick: Dominion, Ottawa, Can., 24-29.
LAMBERTI: Grand, Calgary; Can.; Orph., Seattle, 23-29.
LAMONT'S Cowboys: Orph., Los Angeles.
LANGTRY, Mrs.: Keith's, Boston, 24-29; Keith's, Phila., 31-Feb. 5.
LA RUE, Grace: Keith's, Wash.
LANGDON Harry, Co.: Orph., Winnipeg; Grand, Calgary, 23-29.
LANGTRY, Lily, Co.: Keith's, Prov.
LA ROCCA, Roxy: Prospect, B'klyn, 31-Feb. 5.
LA VIVA: Colonial, Norfolk, 20-22.
LA VINE Cimeron Trio: Orph., Chattanooga, 20-22.
LA VINE, Edward: Orph., Denver; Orph., Colorado Springs, 24, 25; Orph., Lincoln, 27-29.
LA VIVA: Princess, Nashville, 24-26; Lyric, Birmingham, 27-29.
LE GROHS: Grand, Knoxville, 20-22.
LE HOEN and Dupreece: Orph., Fresno, 20-22; Orph., Los Angeles, 23-29.
LEIGHTONS, Three: Orph., Salt Lake City; Orph., Denver, 23-29.
LEIPZIG: Davis, Pittsburgh, 24-29; Keith's, Dayton, 31-Feb. 5.
LEITZEL, Miss: Orph., Sacramento, 24-26; Orph., Fresno, 27-29.
LEON, Great: Dominion, Ottawa, 24-29.
LEON Sisters Co.: Orph, Denver; Orph., Colorado Springs, 24, 25; Orph., Lincoln, 27-29.
LEONARD and Dempsey: Colonial, Norfolk, 20-22.
LEONARD, Eddie, Co.: Keith's, Cleveland; Empress, Grand Rapids, 24-29.
LEVY, Bert: Keith's, Cleveland, 31-Feb. 5.
LEWIS and McCarthy: Palace, Chgo., 23-29.
LEWIS, Henry: Keith's, Boston; Maryland, Balto., 31-Feb. 5.
LEWIS, Sid: Forsythe, Atlanta, 31-Feb. 5.
LIGHTNER and Alexander: Maj, Chgo.; Prospect, B'klyn, 31-Feb. 5.
LITTLE Stranger: Keith's, Phila., 24-29; Maryland, Balto, 31-Feb. 5.
LONDONS, Four: Empress, Grand Rapids, 24-29.
LONG, Gertrude: Keith's, Balto.
LOCHLIN and Gaxton: Keith's, Prov.
LOCHLIN'S Dogs: Palace, N.Y.C.
LOVE in the Suburbs: Orph., Oakland; Orph., Sacramento, 24-26; Orph., Fresno, 27-29.
LOWE, Isabelle Co.: Keith's, Wash.
LUBOWSKA: Davis, Pittsburgh; Palace, Chgo., 23-29.
LUNETTE Sisters: Keith's, Boston, 24-29; Keith's, Prov., 31-Feb. 5.
LYDELL, Al, Co.: Keith's, Wash., 24-29.
LYONS and Yosco: Orph., New Orleans; Forsythe, Atlanta, 31-Feb. 5.
LYRES, Three: Keith's, Cinti.; Keith's, Dayton, 24-29; Colonial, Erie, Pa., 31-Feb. 5.
MacFARLANE, George: Temple, Rochester; Orph., B'klyn, 24-29.
MACK and Vincent: Orph., Kansas City.
MACK, Charles Co.: Bushwick, B'klyn, 24-29.
MACK and Walker: Alhambra, N.Y.C.
MANG and Snyder: Orph., Seattle; Orph., Portland, Ore., 23-29.
MARIE and Irene: Garrick, Wilmington, Del., 24-29; Royal, N.Y.C., 31-Feb. 5.
MARLO and Duffy: Keith's, Phila, 24-29.
MARTINI and Maximillian: Lyric, Birmingham, 24-26; Princess, Nashville, 31-Feb. 2; Grand, Knoxville, 3-5.
MARTINS, Flying: Keith's, Cleveland, 24-29; Empress, Grand Rapids, 31-Feb. 5.
MARS Dancing: Royal, N.Y.C.; Garrick, Wilmington, Del., 24-29.
MARYLAND Singers: Temple, Detroit; Temple, Rochester, 24-29; Keith's, Wash., 31-Feb. 5.
MASON, Harry Lester: Forsythe, Atlanta; Grand, Knoxville 24-26; Orph., Chattanooga, 27-29; Victoria, Charleston, 31-Feb. 5.
MASON, Keeler, Co.: Columbia, St. Louis; Maj., Chgo., 23-29.
MAYO and Tally: Orph., 'Frisco, 16-28.
MAYOS, Flying: Empress, Grand Rapids.
McCONNELL and Simpson: Orph., Montreal; Dominion, Ottawa, 24-29.
McCORMACK and Wallace: Orph., Minneapolis; Orph., Winnipeg, 23-29.
McDERMOTT, Billy: Orph., Seattle; Orph., Portland, Ore., 23-29.
McFARLAND, Marie and Mary: Keith's, Wash.
McGOWAN and Gordon: Orph., Jacksonville, 20-22; Victoria, Charleston, 27-29; Bijou, Richmond, 31-Feb. 2; Colonial, Norfolk, 3-5.
McINTYRE and Heath: Orph., B'klyn, 31-Feb. 5.
McINTYRE Frank, Co.: Temple, Rochester, 24-29; Keith's, Cleveland, 31-Feb. 5.
McKAY and Ardine: Davis, Pittsburgh; Maj., Chgo, 23-29; Empress, Grand Rapids, 31-Feb. 2.
McRAE and Clegg: Keith's, Columbus, 31-Feb. 5.
McWATTERS and Tyson: Orph, Denver; Orph., Colorado Springs, 24, 25; Orph., Lincoln, 27-29.
MEEHAN'S Dogs: Keith's, Cinti., 31-Feb. 5.
MELVILLE, Mary: Keith's, Columbus; Keith's, Indianapolis, 24-29.
MENDELSSOHN Four: Bijou, Richmond, 20-22.
MERCEDES: Shea's, Buffalo, 31-Feb. 5.
MERIAN'S Dogs: Orph., B'klyn, 31-Feb. 5.
MERRILL and Otto: Orph., B'klyn.
MEYAKOS, Four: Keith's, Boston.
MIGNON: Keith's, Phila.; Orph., B'klyn, 24-29; Alhambra, N.Y.C., 31-Feb. 5.
MILES, Homer, Co.: Orph., Montreal, 31-Feb. 5.
MILLER and Lyle: Prospect, B'klyn.
MILLERSHIP, Florrie: Orph., Los Angeles.
MILO: Keith's, Prov.; Orph., B'klyn, 24-26.
MILTON and De Long Sisters: Temple, Rochester, 24-29.
MIRANO Brothers: Orph., St. Paul; Orph., Winnipeg, 23-29.
MISHKA, Olga, Trio: Grand, Calgary, Can.; Orph., Seattle, 23-29.
MONROE and Mack: Palace, Chgo.; Keith's Indianapolis, 31-Feb. 5.
MONTGOMERY, Marshall: Colonial, N.Y.C.
MOON and Morris: Temple, Detroit; Temple, Rochester, 24-29; Keith's, Boston, 31-Feb. 5.
MOORE and Haager: Orph., Oakland; Orph., Sacramento, 24-26; Orph, Fresno, 27-29.
MOORE, Gardner and Rose: Maryland, Balto.
MOORE, O'Brien and Cormack: Orph., Winnipeg; Grand, Calgary, 23-29.
MORAN and Wiser: Shea's, Toronto; Garrick, Wilmington, Del., 24-29; Royal, N.Y.C., 31-Feb. 5.
MORGAN Dancers: Davis, Pittsburgh, 24-29; Keith's, Toledo, 31-Feb. 5.
MORGAN, J. and B.: Shea's, Buffalo, 24-29.
MORLEY Victor, Co.: Orph., Denver, 23-29.
MORRELL, Beatrice: Shea's, Toronto.
MORRIS, William, Co.: Keith's, Phila., 24-29; Keith's, Wash., 31-Feb. 5.
MORTON and Glass: Keith's, Boston; Keith's, Prov., 24-29; Keith's, Phila., 31-Feb. 5.
MORTON and Moore: Alhambra, N.Y.C.; Colonial, N.Y.C., 24-29; Bushwick, B'klyn, 31-Feb. 5.
MORTON, Edward: Orph., Kansas City; Orph., St. Paul, 23-29.
MUETHER, Dorothy: Bushwick, B'klyn, 24-29.
MULLANE, Frank: Prospect, B'klyn.
MULLEN and Coogan: Hipp, Youngstown; Empress, Grand Rapids, 24-29; Keith's, Toledo, 31-Feb. 5.
MURPHY, Frankie: Orph., Minneapolis, 23-29.
MYRL and Delmar: Dominion, Ottawa, 24-29; Shea's, Buffalo, 31-Feb. 5.
NAIRM'S Dogs: Orph, Minneapolis.
NAMBA Brothers: Colonial, Erie, Pa.; Keith's, Dayton, 31-Feb. 5.
NATALIE and Ferrari: Keith's, Boston.
NAVARRE, Natalie: Orph., Chattanooga, 20-22; Bijou, Savannah, 24-26; Orph, Jacksonville, 27-29; Victoria, Charleston, 31-Feb. 2.
NAVASSAR Girls, Sixteen: Lyric, Birmingham, 24-26; Princess, Nashville, 31-Feb. 2.
NEDERVELD'S Baboons: Temple, Detroit, 24-29; Temple, Rochester, 31-Feb. 5.
NELSON, Nicholas, Troupe: Bushwick, B'klyn.
NESBITT, Evelyn, and Jack Clifford: Orph., 'Frisco, 16-23.
NEW Producer: Keith's, Prov., 31-Feb. 5.
NICHOLS, Nellie V.: Maj., Chgo.; Columbia, St. Louis, 23-29.
NONETTE: Orph., Salt Lake City; Orph., Denver, 23-29.
NORDSTROM, Frances, Co.: Orph, B'klyn; Maryland, Balto., 24-29; Keith's, Prov., 31-Feb. 5.
NORDSTROM, Marie' Orph., B'klyn; Keith's, Phila., 24-29.
NORTH, Frank, Co.: Bushwick, B'klyn.
NORTON, Ruby and Sammy Lee: Alhambra, N.Y.C.; Bushwick, B'klyn, 24-29; Colonial, N.Y.C., 31-Feb. 5.
NOSSES Musical Six, Roanoke, Roanoke, Va., 31-Feb. 2.
NUGENT, J. C., Co.: Orph., Memphis; Orph., New Orleans, 23-29; Lyric, Birmingham, 31-Feb. 2; Princess, Nashville, 3-5.
ODIVA: Keith's, Columbus; Maj, Chgo., 23-29.
ODONE: Orph., London, Can.
OLCOTT, Charles: Shea's, Buffalo; Shea's, Toronto, 24-29; Keith's, Boston, 31-Feb. 5.
OLD Homestead Eight: Victoria, Charleston; Roanoke, Roanoke, Va., 27-29; Colonial, Norfolk, 31-Feb. 2; Bijou, Richmond, 3-5.
OLGA: Orph., Kansas City.
OLIVER and Olp: Alhambra, N.Y.C., 24-29; Prospect, B'klyn, 31-Feb. 5.
O'NEIL, Doc: Keith's, Louisville, 24-29.
ONRI, Jack: Victoria, Charleston, 20-22; Lyric, Birmingham, 24-26; Princess, Nashville, 27-29; Grand, Knoxville, 31-Feb. 2.
ORANGE Packers: Hipp., Youngstown; Keith's, Columbus, 24-29; Keith's, Cinti., 31-Feb. 5.
ORTH and Dooley: Davis, Pittsburgh; Keith's, Prov., 31-Feb. 5.
OSNATIS, Four: Orph, Jacksonville, 20-22; Victoria, Charleston, 27-29.
OXFORD Trio: Bushwick, B'klyn, 24-29.
PAGE, Hack and Mack: Orph., Salt Lake City; Orph., Denver, 23-29.
PAKA, Toots, Co.: Columbia, St. Louis, 23-29.
PALFREY, Hall and Brown: Prospect, B'klyn, 24-29.
PALMER, Gaston: Keith's, Louisville; Empress, Grand Rapids, 31-Feb. 5.
PARRY, Charlotte, Co.: Keith's, Indianapolis; Keith's, Cinti., 24-29; Keith's, Louisville, 31-Feb. 5.
PASSION Play of Washington Square: Orph., Minneapolis; Royal, N.Y.C., 24-29; Colonial, N.Y.C., 31-Feb. 5.
PAUL, Le Van and Dobbs: Orph., Winnipeg; Grand, Calgary, 23-29.
PAYNE and Niemeyer: Columbia, St. Louis; Orph., Memphis, 23-29.
PEKIN Mysteries: Orph., New Orleans.
PEREIRA Sextette: Maryland, Balto.
PETTICOATS: Davis, Pittsburgh; Empress, Grand Rapids, 31-Feb. 5.
PIERLO and Schofield: Empress, Grand Rapids, 24-29.
POLZIN Brothers: Keith's, Cinti.; Colonial, Erie, Pa., 24-29.
POWELL, Catherine: Maj., Milwaukee, 23-29.
PRIMROSE Four: Maj., Chgo.; Maj, Milwaukee, 23-29.
PRUETTE, William and Co.: Orph., Memphis, 23-29.
PUCK, Harry and Eva: Hipp., Youngstown, 31-Feb. 5.
QUIROGA: Keith's, Prov.; Orph., Montreal, 24-29; Temple, Detroit, 31-Feb. 5.
RANDEGGER, G. Aldo: Keith's, Boston; Keith's, Prov., 24-29.
RATLIFF, Harry and Hayden: Royal, N.Y.C., 24-29.
RAYMOND and Caverly: Orph., B'klyn; Alhambra, N.Y.C., 24-29.
REGEL, Dorothy: Keith's, Columbus, 24-29; Hipp., Youngstown 31-Feb. 5.
REISNER and Gores: Orph., Minneapolis, 23-29.
REX'S Comedy Circus: Orph., New Orleans.
REYNOLDS and Donegan: Orph., Fresno, 20-22.
RHOADES, Mack, Major: Orph., Portland, Ore.

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RICE, Andy: Colonial, Erie, Pa., 24-29.
RING, Julie, Co.: Orph., Omaha.; Orph., Minneapolis, 23-29.
RIVES and Harrison: Orph., Omaha; Orph., Kansas City, 23-29; Shea's, Buffalo, 31-Feb. 5.
ROCHEZ Monkeys: Orph., Memphis, 23-29.
ROCK, William and White: Orph., Portland, Ore.
ROESNER, George M.: Colonial, Erie, Pa., 31-Feb. 2.
ROGERS, Robert, and Louise Mackintosh: Crescent, Syracuse, 17-19; Jefferson, Auburn, 20-22.
ROMAS Seven: Bijou, Savannah, 24-26; Orph., Jacksonville, 27-29; Colonial, Norfolk, 31-Feb. 2; Bijou, Richmond, 3-5.
ROONEY and Bent: Columbia, St. Louis; Orph., Memphis, 23-29.
ROSE, Julian: Keith's, Cinti.; Keith's, Indianapolis, 24-29.
ROSHANARA: Orph., Los Angeles, 23-29.
ROYE, Ruth: Bushwick, B'klyn; Keith's, Wash., 24-29.
RUDOLPH, Henry G.: Lyric, Hamilton, Can.; Keith's, Phila., 24-29; Roanoke, Roanoke, Va., 31-Feb. 2; Orph., Winston-Salem, 3-5.
RUSSELL, Lillian: Orph., Los Angeles.
RUTLAND, Belle: Orph., Jacksonville, 20-22; Grand, Knoxville, 24-26; Orph., Chattanooga, 27-29; Bijou, Richmond, 31-Feb. 2; Colonial, Norfolk, 3-5.
RYAN and Lee: Orph., Fresno, 20-22; Orph., Los Angeles, 23-29.
RYAN and Tierney: Keith's, Louisville, 24-29; Shea's, Buffalo, 31-Feb. 5.
SABINA, Vera, Co.: Keith's, Dayton.
SALES, Chic: Orph., 'Frisco, 23-29.
SALON Singers: Maj., Milwaukee.
SAMOYA: Orph., B'klyn.
SAMUELS, Ray: Keith's, Louisville; Maj., Chgo., 23-29.
SANSONE and Delilah: Keith's, Indianapolis, 24-29; Davis, Pittsburgh, 31-Feb. 5.
SANTLEY and Norton: Alhambra, N.Y.C.; Bushwick, B'klyn, 24-29; Keith's, Phila., 31-Feb. 5.
SARANOFF and Randall: Alhambra, N.Y.C., 24-29.
SAXO Sextette: Shea's, Buffalo; Shea's, Toronto, 24-29.
SCHEFF, Fritzi: Orph., Memphis; Orph., New Orleans, 23-29.
SCHIAVONI Troupe: Orph., Lincoln, 20-22; Orph., Kansas City, 23-29.
SCHILLING and Anderson: Bijou, Richmond, 24-26; Colonial, Norfolk, 27-29.
SCHMETTENS: Colonial, N.Y.C.; Orph., B'klyn, 24-29; Alhambra, N.Y.C., 31-Feb. 5.
SCOTCH Lads and Lassies: Keith's, Phila., 24-29; Bushwick, B'klyn, 31-Feb. 5.
SCOTT and Keane: Colonial, Norfolk, 20-22; Princess, Nashville, 24-26; Lyric, Birmingham, 27-29; Forsythe, Atlanta, 31-Feb. 5.
SEEBACKS: Keith's, Prov.
SEYMOUR, Olga: Palace, N.Y.C.
SHARP and Turke: Orph., St. Paul; Orph., Winnipeg, 23-29.
SHARROCKS: Keith's, Cleveland; Keith's, Dayton, 24-29.
SHERMAN and Uttry: Hipp., Youngstown, 24-29; Keith's, Columbus, 31-Feb. 5.
SHERMAN, Van and Hyman: Orph., Lincoln, 20-22; Orph., Kansas City, 23-29.
SHOEMAKER, Dorothy, Co.: Shea's, Toronto; Orph., Winnipeg, 23-29.
SHONE, Hermine: Keith's, Cleveland.
SIMAR'S Arabs: Orph., B'klyn, 24-29.
SIMON, Louis, Co.: Forsythe, Atlanta, 24-29.
SIMMS, Willard, Co.: Keith's, Wash.; Orph., B'klyn, 24-29; Keith's, Phila., 31-Feb. 5.
SINGER and Ziegler Twins: Orph., Fresno, 20-22; Orph., Los Angeles, 23-29.
SMALLEY, Ralph: Temple, Rochester; Orph., Montreal, 31-Feb. 5.
SMITH and Austin: Orph., Seattle; Orph., Portland, Ore., 23-29.
SMITH, Irene and Bobby: Keith's, Dayton, 31-Feb. 5.
SOCIETY Buds: Forsythe, Atlanta, 31-Feb. 5.
SONG Revue: Keith's, Indianapolis; Keith's, Toledo, 24-29; Keith's, Columbus, 31-Feb. 5.
SPEEDWELL: Keith's, Wash., 24-29.
SPELLMANS: Orph., Jacksonville, 24-26; Bijou, Savannah, 27-29.
STAINE'S Circus: Orph., Los Angeles, 23-29.
STAMM, Orville: Colonial, Norfolk, 24-26; Bijou, Richmond, 27-29.
STANLEY, Stan, Trio: Keith's, Louisville, 24-29; Keith's, Indianapolis, 31-Feb. 5.
STATUES, Five: Orph., B'klyn; Prospect, B'klyn, 31-Feb. 5.
STEDMAN, Al, and Fannie: Princess, Nashville, 20-22; Grand, Knoxville, 24-26; Orph., Chattanooga, 27-29.
STEPHENS, Bordeaux, Co.: Roanoke, Roanoke, Va., 24-26; Orph., Winston-Salem, N. C., 27-29.
STEVENS and Falke: Orph., Omaha, 23-29.
STEVENS, Edwin, Co.: Keith's, Balto.
STEWART and Donohue: Keith's, Toledo; Hipp., Youngstown, 24-29; Davis, Pittsburgh, 31-Feb. 5.
STEWART Misses, Three: Lyric, Birmingham, 24-26; Princess, Nashville, 27-29; Roanoke, Roanoke, Va., 31-Feb. 2.
STONE and Hayes: Orph., St. Paul, 23-29.
SULLIVAN, Arthur, Co.: Orph., Omaha, 23-29.
SULTANA'S: Orph., Kansas City; Orph., Kansas City, 23-29.
SYLPHIDE Sisters: Prospect, B'klyn.
TANGO Shoes: Shea's, Buffalo, 24-29; Shea's, Toronto, 31-Feb. 5.
TANGUAY, Eva: Palace, N.Y.C.; Keith's, Phila., 24-29.
TAYLOR, Eva, Co.: Orph., 'Frisco; Orph., Oakland, 23-29.
TELEPHONE Tangle: Orph., Memphis, 23-29.
TEMPEST, Marie, and Melville Ellis: Orph., B'klyn, 24-29.
TERRY, Neilsen Phyllis: Shea's, Buffalo; Shea's, Toronto, 24-29.
THORNTON, James and Bonnie: Keith's, Wash., 24-29.
THURBER and Madison: Orph., Salt Lake City; Orph., Denver, 23-29.
TOM BOYS, Two: Maj., Milwaukee.
TONEY and Norman: Orph., Oakland, 23-29.
TOWER and Darrell: Keith's, Columbus, 24-29.
TOYO Troupe: Keith's, Prov., 31-Feb. 5.
TUCKER, Sophie: Royal, N.Y.C.
TURPINS, Bijou: Savannah, 20-22; Orph., Chattanooga, 24-26; Grand, Knoxville, 27-29; Lyric, Birmingham, Feb. 2; Princess, Nashville, 3-5.
TUSCANO Bros.: Orph., 'Frisco., 23-29.
TYPES, Three: Palace, Chgo.
VADIE, Mlle, and Girls: Keith's, Phila, 24-29; Roanoke Roanoke, Va., 31-Feb. 2.
VALLECITA'S Leopards: Keith's, Columbus; Davis, Pittsburgh, 24-29; Keith's, Dayton, 31-Feb. 5.
VAN, Charles and Fannie: Keith's, Columbus, 24-29.
VAN and Bell: Orph., Portland, Ore.
VAN and Schenck: Dominion, Ottawa; Temple, Detroit, 24-29; Temple, Rochester, 31-Feb. 5.
VAN Cleve and Pete: Keith's, Dayton; Hipp., Youngstown, 24-29; Keith's, Toledo, 31-Feb. 5.
VALENTINE and Bell: Orph., Omaha, 23-29.
VAN HAMPTON and Schreiner: Orph., Jacksonville, 27-29; Grand, Knoxville, 31-Feb. 2; Orph., Chattanooga, 3-5.
VANDERBILT and Moore: Keith's, Prov., 24-29.
VAN HOVEN, Frank: Alhambra, London, England, Nov. 8-Jan. 24.
VASCO: Keith's, Louisville; Orph., B'klyn, 31-Feb. 5.
VERBIST, Felyne: Palace, N.Y.C.
VICTORIA Four: Orph., B'klyn.
VINCENT, Claire, Co.: Colonial, N.Y.C.
VOX, Valentine: Garrick, Wilmington, Del., 31-Feb. 5.
WALKER and Walker: Princess, Nashville, 20-22; Colonial, Norfolk, 24-26; Bijou, Richmond, 27-29.
WALTHOUR, Bobby: Forsythe, Atlanta; Orph., Jacksonville, 24-26 Bijou, Savannah, 27-29; Victoria, Charleston, 31-Feb. 2.
WARDELL, Harry: Roanoke, Roanoke, Va., 20-22; Colonial, Norfolk, 24-26; Bijou, Richmond, 27-29.
WARREN and Templeton: Royal, N.Y.C., 24-29.
WATSON Sisters: Orph., Montreal; Keith's, Toledo, 31-Feb. 5.
WATER Lillies, Six: Princess, Nashville, 24-29; Orph., Chattanooga, 31-Feb. 2.
WEBB, Harry: Victoria, Charleston, 27-29; Bijou, Savannah, 31-Feb. 2; Orph., Jacksonville, 3-5.
WEBER and Fields: Maj., Chgo.; Palace, Chgo., 23-29; Keith's, Wash., 31-Feb. 5.
WEEKS, Marion: Temple, Rochester; Keith's, Columbus, 24-29.
WEIMERS and Burke: Orph., Memphis, 23-29.
WELCH, Ben: Alhambra, N.Y.C., 31-Feb. 5.
WERNER-Amores Troupe: Prospect, B'klyn; Bushwick, B'klyn, 24-29.
WHEELER, B. and B.: Keith's, Phila., 24-29.
WHEELER, Bert, Co.: Orph., Omaha.
WHITE and Clayton: Maj., Milwaukee, 16-22; Prospect, B'klyn, 24-29; Orph., B'klyn, 31-Feb. 5.
WHITE, Carolina: Orph., Minneapolis; Orph., Minneapolis, 23-29.
WHITE Hussars, Nine: Keith's, Dayton; Colonial, Erie, Pa., 24-29.
WHITE, Porter, J., Co.: Keith's, Indianapolis, 31-Feb. 5.
WHITEFIELD and Ireland: Royal, N.Y.C.
WHITING and Burt: Orph., Minneapolis, 23-29.
WILDE, Mr. and Mrs.: Keith's, Wash.
WILLARD: Alhambra, N.Y.C.; Orph., B'klyn.
WILLIAMS and Wolfus: Maj., Chgo.; Maj., Milwaukee, 23-29.
WILLIAMS, Elsie Co.: Keith's, Columbus; Empress, Grand Rapids, 24-29.
WILSON, Geo.: Garick, Wilmington, Del., 24-29.
WILSON, Lew: Orph., Memphis; Orph., New Orleans, 23-29.
WOOD and Wyde: Keith's, Phila., 24-29.
WOOD, Britt: Princess, Nashville, 20-22; Forsythe, Atlanta, 24-29; Orph., Jacksonville, 31-Feb. 2; Bijou, Savannah 3-5.
WORTH and Brice: Orph., St. Paul; Orph., Minneapolis, 23-29.
WRIGHT and Dietrich: Orph., B'klyn, 24-29.
WUERNTZ, Flying: Orph., Lincoln, 20-22.
WYNN, Bessie: Shea's, Buffalo, 24-29; Shea's, Toronto, 31-Feb. 5.
YARDY'S, Les: Orph., 'Frisco; Orph., Oakland, 23-29.
YOUNG, Dewitt and Sister: Forsythe, Atlanta; Victoria, Charleston, 24-26; Bijou, Savannah, 27-29; Colonial, Norfolk, 31-Feb. 2; Bijou, Richmond, 3-5.

By Arrangement with Charles Dillingham, a Limited Engagement in Vaudeville of

ELSIE JANIS

Personal Direction of E. F. ALBEE

MARY SHAW

IN VAUDEVILLE

Presenting "THE DICKEY BIRD" Direction ARTHUR HOPKINS

GRACE LA RUE

The International Star of Song

CHAS. GILLEN, Pianist Direction ALF. T. WILTON

EVELYN BLANCHARD

PRESENTS

MARIE NORDSTROM

M. S. BENTHAM, Presents

GRACE FISHER

THE SUNSHINE GIRL

BOOKED SOLID

CLIFTON WEBB

Now in Vaudeville Personal Direction CHAMBERLAIN BROWN

MARYON VADIE

PREMIERE DANSEUSE

NOW IN VAUDEVILLE Management HANS S. LIBNÉ

BELLE BAKER

Favorite Singing and Dialect Comedienne

BOOKED SOLID Direction EDWARD S. KELLER

VICTOR MORLEY

In "A REGULAR ARMY MAN"

By Channing Pollock, Rennold Wolf and Clifton Crawford

Direction FRANK EVANS

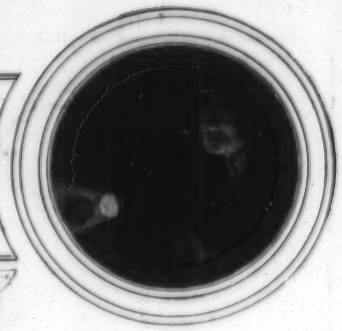
HARRY BERESFORD

NOW IN VAUDEVILLE

BLANCHE RING

STARRING Under the direction of OLIVER MOROSCO

MOTION PICTURES



WILLARD HOLCOMB—Editor

THE MIRROR Motion Picture Department, Established May 30, 1908

COMMENT AND SUGGESTION

BUBBLES OF TROUBLE

THERE is always something to worry about, and apparently plenty of people willing to worry about it. The degree of expression given to their dire apprehensions is in arithmetical ratio to how much it really concerns them. In other words, the man actually affected is too busy trying to find a remedy for the threatened or actual evil to go vaporing around amidst clouds of gloom, emitting doleful prophecies to which nobody listens.

Motion pictures are apparently worrying a lot of worthy people who never made or projected a foot of film in their lives, and whose observations of the industry have been confined to a few patronizing visits to "the movies." Doubtless the men actually concerned in the business have plenty of worries, which they do not ventilate in public talk or type; but the volunteer trouble-hunters are shouting "wolf—wolf" most of the time. The one benefit these modern CASSANDRAS confer upon the motion picture workers is to hand them an occasional good laugh, which helps to lighten their real worries. For example, here follow a few trouble-bubbles:

"Moving pictures are making the people of the United States 'eye minded' instead of 'ear minded' and are killing the spoken drama," declares PERCIVAL CHUBB, president of the Drama League of America.

"Every one wants the movie, the quick lunch drama. Few care for the spoken drama, because there is not speed enough to it. The people do not appreciate Shakespeare. When the proper method is used and his plays are produced as dramas there will be a foundation.

"There is no reason why films should be censored any more than spoken plays. I don't believe there are any more morally objectionable features in the movies than in the spoken drama."

Well, PERCIVAL deserves a vote of thanks from the picture people for the concluding kind words,—but we hope Mr. CHUBB will cheer up; no drama is being murdered by the "movies" that was not actually dead years ago,—and merely being paraded around in conventional cerements. The films are filling the theaters with people who never went to a playhouse before, educating them in pantomimic expression of emotions, stimulating their imaginations with stirring stories and inculcating a critical appreciation of the spectacular side of the stage; so that, when the reincarnated Drama, clothed in fitting dialogue as well as surrounded by correct pictorial detail, returns to its own 'twill be to find "its house in order"—and probably filled with much more appreciative audiences than before. Meanwhile the "movies" are certainly giving the stage a good house-cleaning,—and providing a very pleasant substitute during the renovating process. But the hardest, left-handed slap at the screen comes from Dr. MAX G. SCHLAPP, who finds that:

"The people born to-day are weaker.

"We have more insane people born to-day than twenty-five years ago.

"We have more feeble minded and persons suffering from nervous disorders born to-day than twenty-five years ago."

"Alcohol, industrialism and the stress of modern life are tending to break the race down," and "symptoms are apparent to-day which prevailed at the beginning of the fall of the Grecian and Roman empires."

AGNES GLYNN,
Featured in Pathe's "The Love Trail."

The "improvement in industrialism has been a boomerang," we have "too many consumers and not enough producers"; for example:

"Take the automobile. How many thousands of people are interested in the manufacture and sale of automobiles?

"Take the 'movies'—how many thousands of people are engaged in their production?

"Are these people of any particular value to the human race?"

Get the uppercut in the interrogation? In other words, what justification have you for living if you make your living my means of motors or motography? If it comes to that, what excuse has a pessimist? HENRY FORD and CHARLIE CHAPLIN contribute to "the gaiety of nations"; but why is a SCHLAPP?

Turn the other cheek, Doctor!

BROADHURST vs. INCE

THE Southern California photoplay colony has been stirred, of recent weeks, by a bitter controversy that has been waging in the columns of the *Los Angeles Examiner* between THOMAS H. INCE, the moving picture producer, and GEORGE BROADHURST, the playwright. The initiative was taken by BROADHURST, when he penned for the *Examiner* an article in which he declared that the motion picture's competition with the stage would certainly decrease unless the producers of screen plays begin immediately to give heed to the dramatic quality of their work.

INCE interpreted the playwright's article to be a plea for those who write for the stage and promptly replied with the statement that the moving pictures can get along very well without playwrights. BROADHURST then returned to print with a rebuttal, to which INCE also replied. The verbal melee will be found extremely interesting. Says BROADHURST in rebuttal:

"The basis of my remarks, so far as moving pictures are concerned, was the sentence, 'Their competition with the drama will constantly decrease unless the moving picture producers begin immediately to give heed to the dramatic quality of their work.' That was the keystone of my argument—everything rested on it. Mine was a plea for better drama on the screen. It was the essence of all I wrote.

MARY CHARLESON.
(Equitable.)

"Mr. INCE, however, disregarded my fundamental proposition entirely, and propounded one of his own. He wrote: 'Obviously Mr. BROADHURST is utterly dissatisfied because the members of his profession are not being wildly pursued by the moving picture producers,' and on this foundation built the structure of his reply. To such charges as, 'I have seen plays massacred in wholesale or mutilated in detail'; 'I have seen classics dragged from the heights into the mud of the gutter'; 'I have viewed on the screen charming comedy defiled and besmirched at the hands of a man whose mind was merely a sewer,' Mr. INCE makes no attempt either at refutation or denial, and dismisses them with the assertion that I am feeling dissatisfied because my friends are not getting part of the easy money. 'You're another' may be a retort, but it is neither refutation nor argument.

"I further charged, referring to plays for the screens, that 'their dramatic and emotional qualities have been practically nullified either by incompetent scenario writers or by directors in whom the dramatic instinct is represented by a minus quantity.'"

INCE has his innings as follows:

"Mr. Broadhurst accuses me of imputing to him a 'cheap and sordid motive.' I did imply, and, moreover, do now maintain that, cloaked behind a 'plea for better drama on the screen,' as he terms his original essay, was a plea to open the portals of picturedom, admit the BROADHURSTS *et al*, and, because each has written a play or two, let them (the BROADHURSTS *et al*) dethrone the photo-playwrights, whose gifts are totally different. It was a feeble stride toward the goal of ambition, and Mr. BROADHURST virtually attested to it by his eloquent denial.

"I hope my mission in this controversy has been fulfilled. I went 'to bat' in defense of our photo-playwrights—the poor fellows who know nothing of drama, the numbskulls whose brains are barren of original ideas, the helpless geniuses, who if the motion picture is to avoid a decline without tottering about on crutches, must relinquish their typewriters to the dramatists.

"Now, I leave the field to Mr. BROADHURST. I have not the time to parley more—I am too busy earning money in a business which, without our upright dramatists, will fast degenerate into financial ruin. Mr. BROADHURST, possibly, has time to devote to still another 'plea.'"

Whereupon Mr. INCE, illustrating his point, took the leading role in a realistic rescue scene,—and got scorched worse than in the controversy; and Mr. BROADHURST virtually conceded the crux of the contention by signing a contract with MOROSCO, one of Mr. INCE's rivals, to save the decadent movies, according to his own patent dramatic prescription.

Accordingly peace is declared; honor is satisfied, and both parties won.

MAYOR J. E. T. BOWDEN, of Jacksonville, Fla., is Director Haddock's latest recruit to the ranks of volunteer film stars; but although expressing himself as "Deelighted," or words to that effect, the Mayor will continue in politics as long as he can control the pine-barren vote.

SENSE IN CENSORSHIP

Moving Picture Men Make a Simple Counter Proposition to Congress

WASHINGTON (*Special*).—At the hearing before the House Committee on the Hughes bill providing for Federal censorship of moving pictures a counter proposal was made by the film makers, who recommended to the committee that instead of creating a censorship board a provision of law should be enacted denying the use of the mails to pictures that were obscene or objectionable for other reasons. They pointed out that the postal laws now bar obscene matter, and that they could be extended to apply to moving pictures.

The picture men made the argument that the machinery of the Hughes bill was cumbersome and that the effect of it would be on many occasions to tie up pictures for long periods, thus entailing heavy losses. They insisted that all the regulation that was required would be found in a provision applying the same rules to films that obtain in the case of printed matter.

Cyrus Townsend Brady, the author, appeared in opposition to the Hughes bill tonight. He insisted that moving pictures were fast becoming a power for good and that "unhampered by restrictive censorship would develop into a great educational agency." He contended that public sentiment "automatically censored" moving pictures and that the standard was gradually being improved.

Mary G. Peck, of the National Board of Censorship of New York, opposed Federal censorship, declaring that "it was too ridiculous to contemplate and that it would be laughed out of business."

Bainbridge Colby, of New York, told the committee the Hughes bill was a step toward abrogation of the constitutional rights of free speech and free press.

Mrs. John F. Culbertson, representing women's organizations, made an argument in favor of the bill, asserting that some central authority should be entrusted with censorship of moving pictures, which might have a bad effect on the morals of the youth of the country.

SCREENERS HOLD SMOKER

J. C. Graham, of Mutual Corp., Guest of Honor at Forty-Seventh Street Clubhouse

Over a hundred members of the Screen Club, together with a number of invited guests, gathered at the Forty-seventh Street club house on Saturday evening, Jan. 15, for the monthly smoker. J. C. Graham, the exchange executive, now with the Mutual Film Corporation, was the guest of honor. President Billy Quirk introduced the guest of honor and also handled the arrangements for the excellent entertainment that was furnished. Harry Ennis's Screen Club orchestra supplied the music for the evening, a feature being the able work of Hugh Hoffman at the traps, assisted by Leo Delaney, Gladden James, Raymond McKee, and Howard Young. Bruce Weyman, of the Strand, loaned his splendid voice to the entertainment, Sidney Bracey being at the piano. George Ridgewell, Edison director, also displayed his fine voice, while Eddie O'Connor came to bat with a humorous Irish song. James Lackaye and Gladden James were on hand with some late stories. J. Albert Hall told a few stories on Webster Cullison. The session broke up in the small hours after the Screeners had consumed a half dozen roast suckling pigs.

V-L-S-E EXCHANGES MEET

With a view to further developing a partnership plan between the offices and their exhibitors, the attaches of the Big Four branches in Seattle and Kansas City, held conventions at their respective headquarters last week.

The Kansas City convention was attended by E. R. Pearson, manager of the Kansas City office; S. W. Hatch, manager of the St. Louis sub-office; John Noehrn, St. Louis booker; Joseph Gilinsky, J. E. Storey, R. L. White, H. E. Stahler, A. G. Reed, representatives; F. F. Nine, Kansas City booker; L. J. Scott, publicity manager of that territory.

At the Seattle gathering there were in addition to Tom North, Manager of that branch, Philip Lowry, Oregon representative; T. C. Montgomery, Western Washington representative; C. R. Kearney, Spokane representative, and Edward Watson, assistant branch manager and booker.

LATE LOS ANGELES NEWS

(*Special to* THE MIRROR)

LOS ANGELES, Jan. 15.—The American dedication of their glass studio at Santa Barbara, held on Friday, Jan. 14. A special dance attended by over one thousand people interested in the film business was given on that night. Colored decorated lights made a fairyland of the studio, and flowers were banked on every hand. Greetings were wired by S. S. Hutchinson, and the march was led by General Manager P. G. Lynch and his wife.

May Alison's contract with the American terminated last week, and Harold Lockwood disappeared from the studio on Tuesday, and was next heard from almost in New York, where he begins a Lasky engagement in the Spring.

Triangle Company opened Burbank Theater, Jan. 15, entirely redecorated. Six hundred turned away, and the critics named the new Griffith star, Betty Lorraine, "The Blind Torpedo."

MABEL CONDON.

GENERAL MANAGER OF PATHE?

Louis J. Gasnier Resigns to Become Producing Manager

Selznick Resigns from World Film

Announcement comes from the Pathe offices that Louis J. Gasnier, general manager, has resigned that position to become manager of productions for the Pathe Company.

While this statement, in itself, is not particularly important, it has left open the question of Mr. Gasnier's successor. Rumors which bear the semblance of coming from those in authority in the Pathe organization point to J. A. Berst, president of the General Film Company, as the man who will occupy the position. In fact, by the time this article appears the official announcement to that affect will probably have been made.

The only statement to be obtained from Mr. Berst was that he was still president of the General Film, and had not yet accepted any offer from Pathe. He refused to make any statement as to his future movements.

Louis J. Gasnier is one of the Pathe pioneers, who has ably seconded his chief in establishing that famous house firmly in the new world in spite of the war, which involved their native France; but, although an excellent business-manager, Mr. Gasnier's heart is in the artistic side of the motion pictures, and he will doubtless be happier as production manager.

Out of the vast quantity of rumors that have been floating around during the past week relative to a combination between the World Film Corporation and the Equitable Motion Pictures Corporation, comes an exclusive announcement to THE MIRROR by Louis J. Selznick, vice-president of the World Film Corporation, in which he states:

"The World Film Corporation has bought out the Equitable corporation, including all of the assets of the latter, and in addition a million dollars in cash. I have voluntarily surrendered my contract as general manager of the World Film in order to devote my time to promotion work looking toward a combination of the film industry.

"I will remain as vice-president of the new combine and will retain my place on the board of directors and the advisory committee, working in the closest harmony with Arthur May Spiegel, president of the Equitable and the new manager of World Film. The Equitable company will retain its corporate title. The combination was affected by Ladenburg, Thalman and company, who will also underwrite the stock issue of the new corporation."

LOUIS J. GASNIER.

BIG EXHIBITORS COMBINE

Leading Theaters Circuit, Inc., Puts Producers in Direct Line With A1 Houses

Another combination has been effected in the moving picture industry, this time among a number of the largest exhibitors in the United States. The new combine is known as the Leading Theaters Circuit, Inc., and its announced object is for the purpose of advancing in general the artistic and commercial welfare of the industry. The combine is made up of the leading moving picture exhibitors from practically every large city in the country, and includes Mitchell Mark, president of the Strand Theater, New York, as president; John H. Kunsky, head of the Kunsky chain of theaters in Detroit, vice-president; Nathan H. Gordon, of the Gordon chain of theaters throughout New England, treasurer; William Slevers, of the New Grand Central Theater Company, of St. Louis, secretary. The other directors are: Stanley Mastbaum, of Philadelphia; John P. Harris, of Pittsburgh; Aaron Jones, head of the Jones, Linick, and Schaefer Company, of Chicago; Emmanuel Mandelbaum, of Cleveland; Louis J. Dittmar, of Louisville; Thomas Saxe, of the Saxe Enterprises, of Milwaukee, and Thomas Furniss, of Duluth.

It is hoped that with the organization of this combine that the producers of meritorious pictures will be brought in closer touch with the exhibitor. It is further intended by the organization to further the artistic and commercial possibilities of motion pictures, and to acquire for its members the exhibition rights for any exceptional productions that may be produced from time to time.

FAVORS GENERAL FILM

Federal Court Vacates Temporary Injunction Obtained by President Rowland of Metro

The temporary injunction obtained by Richard A. Rowland, president of the Metro Pictures Corporation, as a preferred stockholder of the General Film Company, enjoining that company from taking over the Greater New York Film Rental Company, was vacated by Judge Mayer last Friday in the Federal District Court, the court holding that it had no right to interfere and that the contemplaed purchase was fully within the rights of the directors of the General Film Company.

Mr. Rowland began proceedings last Wednesday in which he asserted that this purchase was being made in order to avoid the payment of $1,800,000 as triple damages in a Sherman Law suit against the General Film Company, by the Greater New York Film Rental Company. The attorneys for the General Film Company pointed out to the court that, whereas Mr. Rowland was a preferred stockholder of the latter company, nevertheless he was the president of a rival concern.

FINED FOR DUPING

A. G. Levi Pleads Guilty and Pays $100 to United States District Court

The Triangle-Keystone's vigorous campaign against the duping of Keystone films scored another substantial victory in the United States District Court of New York city on Friday, Jan. 14, when Abraham George Levi pleaded guilty and was fined $100 by Judge Mayer. Levi was the first of those indicted for the duping, which constitutes a violation of the copyright law. The indictments followed the raids planned by Walter N. Seligsberg and carried out by William H. Moore, in which several arrests were made at a Greenpoint duping factory and many thousand feet of pirated film were confiscated.

TO FILM "BIG JIM GARRITY"

The Pathe Gold Rooster play, "New York," having been finished, George Fitzmaurice, the producer, has started work on "Big Jim Garrity," another A. H. Woods theatrical production. Robert Edeson will star in this picture.

TRIANGLE GOES ABROAD

President Aitken Sells Australian Rights for for More Than $200,000

President H. E. Aitken announces an enormous extension of Triangle Film Corporation service, not only in this country, but also and particularly in foreign lands. New contracts yielding income of $500,000 per annum have been signed, he states, since Dec. 22, 1915. This makes an aggregate annual business of $6,400,000 thus far secured.

What is perhaps the most interesting part of President Aitken's statement refers to the completion of the Australian and Canadian deals. The importance of the Australasian field may be gauged from the fact that the corporation is to receive a minimum guarantee of more than $200,000 a year for the showing of Triangle films in that territory, which includes not only Australia, but New Zealand, Tasmania and the lesser British possessions in the Antipodes.

Another interesting announcement is that the Triangle will immediately enter Canada in a big way. Arrangements have just been closed for a Dominion-wide service that will provide a substantial guarantee of profit to the corporation, and likewise ensure participation in additional profits. The names of the syndicate handling the Canadian service will shortly be made known. Tremendous drawing cards in the Dominion will be such Triangle stars of English nativity or residence as Sir Herbert Beerbohm Tree, Mary Anderson de Navarro, H. B. Warner, Syd Chaplin, Bruce McRae, Frank Mills and others. The popularity of the best American stars across the border needs no demonstration, and the films showing Billie Burke, De Wolf Hopper, William S. Hart, Lillian and Dorothy Gish, Arbuckle, and Miss Normand, and the rest, are bound to enjoy the utmost favor.

COR'T BROUGHT TO COURT

Ellen Kerr Claims $5,000 Damages for Falling in "The Melting Pot"

Miss Ellen M. Kerr, a film actress, has brought suit for $5,000 against the Cort Film Corporation. She alleges that on May 14, 1915, while engaged in making a film version of "The Melting Pot" at the defendant's studio at Bayonne, N. J., the stage collapsed, because, she asserts, it was "carelessly and negligently constructed" and a larger number of people than was safe crowded upon it.

The actress says she suffered bruises, contusions of the left shoulder, a sprained arm, and shock.

The complaint was served on Franklin Bien, attorney, who appeared on behalf of the defendant.

PATHE CLUB CELEBRATES

Succulent beef-steak with all the trimmings that go with it, drinks—and more drinks, a bully cabaret, followed by some pictures which did not appear upon the regular programme, and the usual complement of speeches, all combined to make the first annual beef-steak of the Pathe Club one of the most enjoyable gatherings held for many a long day.

There were nearly one hundred of the Pathe staff and their friends to do justice to Mine Host Healy's provender and from cocktails to dessert they thoroughly accomplished the job they had set out to do.

At the long table at the head of the room sat Charles Pathe surrounded by the other dignitaries of the company and invited guests, while at smaller tables were members of the club and their invited guests—newspaper men and allied interests of Pathe.

During the meal cabaret performers livened up things. Afterwards—oo-la-la! it was great—some pictures—some dancers and some entertainment.

When the milkman was rattling his cans in the "wee sma' hours" the last of the guests left for home vowing "It was the best ever."

R.

"HAM" SIGNS LONG-TERM CONTRACT

The Kalem Company announces that Lloyd V. Hamilton last week affixed his signature to a long-term contract that assures his continuing as a star in the "Ham and Bud" comedies for a long period. This announcement sets at rest rumors that "Ham" might be giving consideration to luring offers from other companies which he is known to have received since returning to active screen work recently.

SMILEY LEAVES OCEAN FILM

Joseph Smiley, who has been directing the productions for the Ocean Film Company, resigned from that organization last Monday owing to differences of opinion with the management. George De Carleton, manager of productions, resigned at the same time. Neither Mr. Smiley nor Mr. De Carleton have made any plans for the future.

PUBLISHERS ENJOIN K. & E.

Judge Hough granted, in the Federal District Court, an injunction to restrain Klaw and Erlanger from showing the moving pictures of "Ben Hur" during the existence of the copyright on the book of that name and its dramatization by William Young. The suit was brought by Harper Brothers and Henry L. Wallace.

LENORE ULRICH-PALLAS.
—(PARAMOUNT.)

LENORE ULRICH STARTS WORK

Following a short rest in her home in Milwaukee, Wis., Lenore Ulrich, the popular little star of the stage and screen has commenced work on her first motion picture subject for Pallas Pictures, entitled "Paula," a dramatic romance of modern times presenting a tale of Mexican intrigue and American progressiveness. This engagement was possible through the courtesy of Oliver Morosco, who has just secured her signature to a two-year motion picture contract.

RARE TRAVEL FILMS

Picturing Australia's "Never, Never Land" Finally Accomplished

No more conclusive evidence of the fact that the screen is becoming more of an educator each day, particularly in the matter of travel, history, and geography, was ever given than in the second release of "Australia's Unknown," the forty-first instalment of the Paramount Travel Series, released through the Paramount Pictures Corporation. The whole gamut of human experience has been exploited upon the screen from time to time, but it is a rarity to have pictured before any audience in so interesting a manner these previously unknown regions of the island continent, and the persons digesting them will acquire a far broader education than would be obtainable from any other medium.

These unique pictures of the continent which has more than half of its area still to be thoroughly explored, were obtained by Frank Hurley, who was also the official photographer to the Shackleton Antarctic Expedition. There are four instalments on "Australia's Unknown," they having followed the South American Travel Pictures and precede the Paramount-Burton Holmes Travel pictures, the first release of which will be on Feb. 7.

Year after year the dimensions of the Australian "Never, Never Land" have been reduced, and more is being learned of the nature and resources of those uninviting wastes, from which early explorers turned back in despair or where they laid down their lives in the vain attempt to fathom secrets that are still unsolved. The mysteries of that region have had an appeal for all men, for it holds fortune and it holds death—for more than fifty years the "Never, Never Land" has held one secret that many bold men have failed to wrest from it—the fate of Ludwig Leichhardt, the explorer.

TWO NEW BRANCH MANAGERS

The appointment of two more branch managers was announced from the executive offices of the General Film Company, 200 Fifth Avenue, this week. The appointees are W. J. Gilmore, who takes charge of the Twenty-third Street Branch, New York, and T. Y. Henry, who heads the Salt Lake City organization.

The promotion of Mr. Gilmore is an example of how efficient and faithful service for the General Film Company is rewarded. A number of years ago he entered the Twenty-third Street Branch in a very unimportant capacity in the distributing room. Gradually he worked his way upward until he became assistant manager. Now he is manager of one of the most important film branches in the world. Opportunity to give Mr. Gilmore his deserved advancement came as the result of the promotion from branch manager to division manager for the East of Mr. V. H. Hodupp.

RECORD FOR TERRE HAUTE

TERRE HAUTE, Ind. (*Special.*)—"The Birth of a Nation" was shown here to such large audiences that the business for the week's engagement amounted to approximately $12,000. A return seems likely.

GANTT BAGGOT.

STRAFE FAKE FILM SCHOOLS

Beatriz Michelena Declares That They Do More Harm to Girls Besides Buncoing Them

Beatriz Michelena, celebrated in filmdom as the heroine of such famous films as "Salvation Nell," "Mignon," "Sammy Jane" and the latest California feature, "The Unwritten Law," advocates concerted action on the part of legitimate motion-picture authorities against the fake schools of motion-picture acting which have sprung up throughout the country.

"These schools," declares Miss Michelena, "are doing infinitely more harm than many of us realise. Their real pernicious influence is not to be at all measured by the dollars they take away from their victimized pupils. What is to be far more regretted and condemned is the false impressions they create through their advertisements and literature as to conditions in the motion-picture profession.

"It is largely due to them that the impression has gained ground that there is a great demand for pretty-faced girls as picture actresses; and that, with no other requisite than this pretty face and a short course of instruction, one might find immediate employment at a fabulous salary. We all know that there is this misconception among many, and innumerable girls believe motion pictures a short cut to "easy money." We also know just how far mistaken they are in this. They will also be disillusioned, but often too late. Relying on the rosy expectations engendered in the first instance by the fake schools and their misleading publicity, they have started out to become picture actresses without adequate equipment in either courage or talent. They have broken away from previous moorings, and when the shock of disappointment comes, often have no place to turn. Shattered hope means a moral strain that many girls are unequal to.

"I believe that motion-picture people should employ every device to show these fake schools in their true colors. Employ the motion-picture press. Let the public know that they are fostered by men with no ability to either direct or act in pictures, but who have been cunning enough to practice upon the gullibility of victims carried away by the motion-picture craze, and especially the craze to act and see oneself lionized on the screen. Even experienced actresses do not always succeed.

"'Why,' I am often asked, 'does this or that star of the legitimate stage—a real star with a nation-wide reputation—fail completely when he or she essays to act for the screen?' The answer usually is that there has been in the transition from stage to screen a loss of warmth. Behind the footlights there were magnetic personality and a complete sympathy with the few hundreds that composed the visible audience. Before the camera, however, there often seems to remain no sympathy at all with the thousands—yes, and millions—that eventually total up the invisible audience.

"The mainspring to all art, I presume, is imagination, and it takes infinitely more of this to feel, appreciate and put one's self in sympathy with the invisible than with that which is actually seen and heard. There are no ushers running down the aisles, arms burdened with bouquets for the motion-picture star. There is no stimulus of appreciative applause or audible silence. The bit of a scene into which she is putting her soul will be stored away in a dark vault for a month or two or three, perhaps, before the big public gets a first glimpse of it. Weeks after the picture is completed the first tidal wave of letters will pour in upon her, expressing the appreciation that the stage star has a hundred ways of sensing while the curtain is still up.

"There is the director, a megaphone to his mouth, and the camera with its eternal 'click, click, click.' Against these surroundings one must match her imagination. She must see far beyond. She living a part, not for the present, but for a future that is to unroll itself out into months and even years ahead. Many stars of the stage, I believe, are chilled by this condition, their imagination unequal to the task. They have not realized in the first place that picture acting, adequately done, is a real art and a great one. They have approached their task with no genuine love for the work—and love there must be. The secret to success on the screen is warmth before the camera.

"Although my father was the famous tenor, Francisco Michelena, and I have been associated with the stage since childhood, I'm learning much from my picture experience, and expect to continue learning for some time to come. So long as each new picture continues to be more successful than my previous one, I shall not wish to desert the screen for a return to the stage."

MIRROR PICTURES NAT GOODWIN

There was considerable hustle and bustle about the new studio of the Mirror Films, Inc., at Glendale, Long Island, yesterday when the first big star came forth and acted in the first Mirror Films scene in the person of Nat C. Goodwin. A number of prominent men motored out to see "Nat" in his first picture, among them being Clifford B. Harmon, president; Frank S. Hastings, treasurer; William C. Toomey, vice-president and general manager; William J. Hoggson, Richard G. Hollaman, Harry Rowe Shelley, Irving Bacheller, A. A. Anderson, James King Duffy, John W. Houston, Andres de Segurola, and Captain Harry Lambart, chief producer for the company.

The studio, complete in every detail as a modern plant for the manufacture of pictures, was turned over to the company last week by Hector J. Streyckmans, manager of the plant, who, in company with James H. Harris, chief electrician, has been responsible for the remodelling of the big steel and concrete structure at Glendale.

Captain Lambart had picked the cast for the Goodwin picture and assigned the members to Lawrence Marston, who is directing Mr. Goodwin. After the Goodwin picture has been started, Captain Lambart will prepare for the big historical spectacle which will be his first effort for the Mirror.

Margaret Greene, a well-known Broadway leading woman, was on hand for her part as leading woman for Mr. Goodwin.

Ione Bright is the ingenue in the Goodwin company. Others in the cast are P. T. Rollows, William Gregory, Harry Carvill, Anna Marston, and Raymond Bloomer.

COURTENAY AS A KILLER

"The Island of Surprise," a thrilling tale of South Sea romance and adventure, was the feature film at the Vitagraph Theater last week showing William Courtenay, long a favorite on Broadway, as a killer of naked savages. Aided by two girls with whom he was cast away on the Island, Courtenay fights them off, alternately losing and recovering his memory, so that he finally decides which one he really married. The story was written by Cyrus Townsend Brady, and is in his most unclerical vein.

CLEO RIDGELY IN "THE GOLDEN CHANCE"—(LASKY).
(Current Week's Feature at the Broadway Theater.)

RUTH SAVILLE IN "HER LESSON"—
(ESSANAY.)

RAILROAD MOVIE SHOW

"When the Midnight Choo-Choo Starts for Omaha" It Begins

ST. PAUL, Minn. (*Special.*)—City folks who like to brag about the infrequent chances they get to attend special midnight performances at the theaters, should remain silent when St. James, Minn., is mentioned, for this town (pop., 1910 census, 2,102) has a midnight moving picture show.

Three times a week, Monday, Tuesday and Saturday, H. A. Nelson, manager of the Princess, opens his pretty theater at midnight and gives his full show. Where do the audiences come from? Easy! This town is an important place on the Omaha road. It is a division point, and many car inspectors, switchmen, yardmen, roundhouse employes and telegraphers have shifts that end at midnight, or a supper period at the same hour.

The Princess doesn't give matinees, so the men never were able to attend the movies until Manager Nelson had an inspiration. He threw open his theater, free, at midnight one day a week, for the railway men. They liked the plan so well that they offered to pay admission like other patrons if he would give his full programmes for them. Now, with his change of bill, he finds three performances a week not at all enough, sometimes being compelled to give more.

It's a picturesque crowd that flies into the theater when the midnight shows are to be given. The presence of a big pile of old newspapers in the lobby soon is explained. Many of the men, straight from their work, are in grease-stained overalls, so each carries a paper down the aisle, carefully spreads it over a chair, and as cautiously seats himself so that the furniture may not be soiled.

The performances are railroad affairs through and through. P. J. Dempsey, a train dispatcher, takes tickets. J. W. Pepple, another dispatcher, and a versatile musician, plays the piano for the films.

The midnight shows, and Manager Nelson's other plans to win business, have been so successful that in the Spring he probably will build a forty-foot extension to his theater, which now seats 500.

JOSEPH J. PFISTER.

$40,000 FOR A KISS

Ethel Barrymore's Next Film Feature for the Metro Programme

Metro's next offering, with Ethel Barrymore in the stellar role, will be "The Kiss Of Hate," a powerful story of romance, intrigue and politics in Russia, according to an announcement just made in the Metro offices in the Longacre Building. This five-part feature will be put into production immediately by the Rolfe Photoplays, Inc.

Miss Barrymore will have an unusually strong supporting cast, including H. Cooper Cliffe, the noted dramatic actor, who was recently starred in a big production. Mr. Cliffe was last seen on the Metro programme in support of Miss Barrymore in "The Final Judgment."

William Nigh, one of the youngest directors on the Metro staff, but who has gained nation-wide fame recently with his artistic triumphs, "A Yellow Streak," in which Lionel Barrymore is starred, and "Emmy of Stork's Nest," with little Mary Miles Minter in the stellar part, will direct the new Ethel Barrymore feature. She will receive $40,000 for each picture, and Metro has agreed that she will make at least four features a year. This will mean at least $150,000 a year for Miss Barrymore, or $480,000 for the three years' contract.

KATHERINE GREY

ROMANCE OF THE MOVIES

Belle of Butte Became Bride of Suitor Who Found Her on Films

(From Denver Post.)

The fascinations of the movies were the golden apples that delayed Miss Willena D. Marshall, a modern Atalanta of Butte, and caused her to lose a race she had matched with Cupid. Miss Marshall is now Mrs. Charles C. Miller, wife of a mining engineer who trailed her many hundred miles on a dare. They are spending their honeymoon in Southern California, and are expected in Butte soon to make their home.

The story of how Miller won the handsome daughter of a Montana mining man for his bride is romantic enough to form the background for a novel. It began months ago when Miss Marshall, most courted girl in Montana, met the energetic engineer. Cupid winged him fair and square at the first meeting. Miss Marshall was not so sure. She liked Miller, however, and allowed him to join the wooers that flocked about her.

Miller was a busy man and feared his rivals with more leisure might win the day. So he "popped the question." Old Dame Rumor has it that three or four other lovelorn Montana swains "popped" about the same time. Miss Marshall's favor was the hope of all. She put them all off for a few days to consider. Then one day she announced her plan.

"I intend to leave Butte secretly some time during the week," she announced. "The first one of you to find me I'll marry."

The propositon was accepted. Miss Marshall's father protested. But she overruled him. She disappeared, and the suitors began their search. Although the prize was the same as in Atalanta's case—the hand of the fair lady—there was no penalty of death for the losers in the modern version.

Miss Marshall's disappearance was a success. There was no clew as to the direction she had taken. Miller turned Sherlock Holmes for an hour or so and began to deduce. Miss Marshall had lived an outdoor life. She was a horsewoman and liked strenuous exercise. Therefore she would go where such things could be found. Miller went to the Pacific Coast.

Portland, Seattle, San Francisco furnished no encouragement. Miss Marshall was not there. So the determined suitor went to Los Angeles and called on his old friend, Ray H Fitzgerrell. He told his story and enlisted his friend's aid. They combed the hotels near Los Angeles, and still no Atalanta.

"Let's take in the movies," Fitzgerrell said one night. So they did. Miller watched the flickering film apathetically until a dashing horsewoman rode into the scene. Then he more than sat up and took notice. It was Miss Willena Marshall without a doubt.

Miller and Fitzgerrell went to the theater manager and obtained the name of the producing firm. It was one of the many near Los Angeles. The two men visited that studio. Miss Willena D. Marshall was not known there, but the dashing horsewoman was. She was a new "movie" actress. Miller begged for her address, and his earnestness and sincerity won. The manager told him to call at 318 South Hope Street.

Early next day Miller arrived at the apartment. He rang the bell. By a stroke of luck Miss Marshall answered it.

"How do you do?" said Miller. "Want to get married here or go back home?"

Miss Marshall elected to fulfill her promise immediately. Marshaled by Fitzgerrell, the wedding party was organized and the ceremony performed soon after.

MRS. LANGTRY FOR THE FILMS

Lady de Bathe, better known as Mrs. Langtry or "The Jersey Lily," has accepted the offer made to her by her former leading man, Tom Terriss, to become a screen star. At the conclusion of her vaudeville engagement, she will be presented by Terriss in a motion picture version of a popular English novel, which has just reached its tenth edition.

"THE SUCCESSFUL SCREEN ARTIST"

By E. P. Shaney

On almost every motion picture house we see the name of some star advertised. It is the name of the actor or actress that invariably draws us into the house, not the name of the play or the producer, except in unusual cases. It seems that each person has his or her favorite star, and will often go out of the way to see a picture featuring the favorite. The name of the eminent English actor, Cyril Maude, Geraldine Farrar, or any other stage celebrity emblazoned in electric lights will draw larger audiences than any play title, however famous. The best example of this is the recent picture featuring Geraldine Farrar. The Strand Theater, New York, ran a continuous performance, and there was not an hour during the day that there was not a line at the ticket office. About two hundred thousand people paid to see her during the one week the picture was shown at that theater. Although a picturization of the famous opera, "Carmen," was her starring vehicle, it was not the picture, but the actress, the people wanted to see. Everybody had heard of her through newspapers and other mediums, and not only the interest of those who had seen her in opera was aroused, but those who never had the chance to see her took advantage of the chance.

"At Bay," a picturization of the famous play by George Scarborough, is an example of a well-advertised title. Yet let the name of the play be featured instead of that of Florence Reed, who plays the lead, and a marked difference in the size of the audience will be noticeable. A few plays, such as "A Fool There Was" and "Tillie's Punctured Romance," are so well known that it pays to advertise them by title only. They are exceptions.

The enterprising motion picture theater now books pictures with recognized artists portraying the leading roles. A cast of eminent stars will make a play, even though it be mediocre. Few producing concerns waste their money on the talents of a famous actor or actress by featuring them in plays that may prove unsatisfactory. The public realizes that as a rule it will see a good play when there is a famous actor or actress featured. The progressive manager knows this and usually takes advantage of it. The man who advertises the names of the screen artists gets advantage of not only the advertising that he himself does, but also that publicity of fame that is universal. Every newspaper, almost every magazine, carries sections pertaining to the stage or the screen. Articles about people in these lines create a desire on the part of the reader to see them, if possible. There is hardly a farmer's child in the remotest districts who does not know of Mary Pickford and have a great desire to see her. Ability and nation-wide publicity make an actor or actress, and the manager who takes advantage of this fact need have no fear about filling his house, providing his location is good.

To prove the success of this theory, there are two of the most successful motion picture houses in the city visible from the office window. Both of them advertise the names of the stars on the screen for the current shows. Neither advertises with any prominence the names of the plays in which these stars are featured. In this case what applies to the big theater likewise applies to the small house. "It pays to advertise" is an axiom that needs no further proof, and the manager who gets all the advertising he can at the least expense is bound to succeed.

CHANGE AT THE GOTHAM

The B. F. Keith interests have received an unusually attractive offer for the Gotham Theater by a large moving picture corporation similar to the one which resited in their leasing the Crescent property to the Triangle interests. James Kyrle MacCurdy has therefore terminated his lease on the Gotham Theater and the MacCurdy Players will leave.

The change at the Gotham will take place next Saturday night. The playhouse will be renovated, it is stated, and Triangle pictures will be shown there under the management of N. L. Roth of Brooklyn.

BALFOUR AS A BARKER

The unprecedented spectacle of a British Cabinet Minister introducing a series of moving pictures from the stage of a London theater was witnessed when Arthur Balfour, First Lord of the Admiralty, delivered an address at the first presentation of pictures of the army and navy at the Empire Theatre.

The First Lord was loudly cheered upon his appearance on the stage. In the course of a brief speech he paid a stirring tribute to the great fleet which is playing a most important part in the drama now being played for the freedom of the world.

FLORA FINCH'S PHILANTHRO PICTURES

FLORA FINCH, "THE IRRESISTIBLE FORCE," STRUGGLING WITH "THE IMMOVABLE" KATE PRICE, TO MAKE A COMIC MOVIE OUT OF WILLIAM SHEA FOR VITAGRAPH

Flora Finch, the well-known comedienne, who achieved fame as the co-star of the beloved John Bunny, and who left the Vitagraph Company recently to take a much-needed rest, has decided to spend her vacation establishing a chain of moving picture theaters in the slums of many of the large cities, where the price of admission will be only two cents.

Miss Finch has already interested a number of wealthy philanthropists in the plan, and believes that the balance of the funds can be raised by popular subscription in those cities where the two-cent theaters are to be established. It is planned to erect the theaters on sites far from any other moving picture theater, so that exhibitors will not antagonize the plan. Miss Finch believes that even with the small price of admission enough will be taken in to provide for the upkeep and running expenses of the theaters.

"I believe in the educational value of the photoplay," said Miss Finch. "First-hand information and study have convinced me that the motion picture, which was in the beginning the poor man's amusement, but which, on account of the increasing scale of prices, has been put out of his reach, has done a great deal to eradicate racial prejudices in the foreign settlements and in the slums of our big cities. More real patriotism has resulted from one travel picture of the United States than all the Fourth of July orators have ever stirred up. That is why I am indorsing the two-cent movies, so that the woman with the shawl over her head and the laborer earning one-fifty a day and feeding a family of six will have some place of amusement to which they can afford to go."

Many people hope it will be a go.

Flora Finch, herself one of the greatest eccentric comediennes who ever graced the screen, has given clean, unalloyed laughter to millions, and become personally popular with every one who has met her. The plan is in keeping with her cheerful, charitable spirit, and if she appears herself it will be a hit.

MISS TRINA GRAY

"AT THE RAINBOW'S END"

Carrol McComas Finds Acting for the Screen the Realization of a Dream

Carrol McComas, the stage favorite who is featured with Richard Tucker in "At the Rainbow's End," made a cross-country dash to California right after she had finished her first motion picture for Edison, to be with her parents for a short time.

"Until I appeared in a motion picture," said Miss McComas, upon leaving, "I did not realise how meaningless is much of the action which, on the stage, is accepted as good acting. Using technique which has been handed down on the stage since—well, Shakespeare's time—I found myself falling so far short, in my opinion, of what I considered good acting on the screen that I had the first few scenes taken over again. After that, all went well. I don't know of anything which will so surely set the highest standards for one's self as the screen will. No critic of the stage, friendly or unfriendly, can do one so much good for a stage player and do it so quickly as an appearance on the screen.

"I was astonished how subtle I had to be to 'get things over.' Of course, I enjoyed my screen work and found it the more interesting because it did require the best of one's efforts. Playing on the screen, too, I found stimulating to a player from the stage. The very fact that you do not have to go over the same lines—the same situations—night after night, allows a player to put a spontaneity of interpretation into screen impersonations almost impossible on the stage.

"I am fully convinced that the day of actors who became great simply because of an emotional nature and, perhaps, personality, is past. The screen has written their doom. One must now have superior mentality and not alone have it, but use it. I hope it won't sound caddish when I say that the day, I believe, is very near at hand when we shall not count it an advantage to have been 'born on the stage,' with the usual implication attached to the busy life precluding a good education. I have been fortunate in this regard and realized its advantage in the help it and considerable travel —with its knowledge of human nature—gave me when I acted for the screen.

"The screen drama of the near future, I am convinced, will be so nearly mental action—thought—picturized as to make the physical action almost nil. This, it seems to me, will mean a better trained mind, better education if we are going to keep pace with the high standard that even the average photoplay audience expects of us, as evidenced by their very pat remarks on actors and situations. The screen has raised the standard of the stage and, by that act, has made the screen's future filled with harder and harder endeavor for those who would surmount the heights.

"With that day will come more of the order long obtaining on the Japanese stage. There all the publicity in the world will not make an actor, in their eyes, out of a handsome neophyte. The actor there must serve an apprenticeship in art—long years of hard work—none of this over-night popularity, before he can even call himself an 'actor'"

CONVICTS LIKE "STOP THIEF"

The picturized comedy, "Stop Thief," which features Mary Ryan and Harry Mestayer, was shown for the benefit of convicts of the State Prison at Folsom, Cal., last week, and proved according to Warden J. J. Smith by far the most appropriate entertainment the convicts have known. "Stop Thief," it is remembered, concerns itself with two crooks, a pretty maid and her sweetheart who badly mix up a double wedding and nearly succeed in getting away with all the wedding presents and family furniture, not to mention the reputation of the bridegroom, before they are caught.

REVIEWS OF FEATURE FILMS

"MADAME X"

A Six-Part Drama Adapted from the Play of the Same Name, Produced by Henry W. Savage, Under the Direction of George Marion, Starring Dorothy Donnelly. Released by Pathe Jan. 14.

Jacqueline Floriot ..... Dorothy Donnelly
Floriot ..... John Bowers
Raymond ..... Ralph Morgan
Helene ..... Gladys Coburn
Leroque ..... Edward Fosberg
Perrissard ..... Charles Bunnell
Merival ..... Robert Fischer

Sentimentality has absolutely no place in this deeply tragic drama based on the judgment of a woman, which part is interpreted by Dorothy Donnelly, who created the rôle in the original stage production. The picturization enhances the emotional and sympathetic qualities of the story, while none of the melodramatic tendencies are to any extent exaggerated, and it can be said that the play does not suffer in the least by transmutation to the screen, although it is not as strong as the novel itself. There is not a shade of vulgarity or anything objectionable throughout the entire six reels, yet it is unusually tense, tense to such an extent that it sweeps the emotions of an audience right along with it so that at the end tears will not be an uncommon sight.

Dorothy Donnelly gives an excellent characterization of the titular rôle, which is one of the most emotional parts yet portrayed on the screen; but at times her emotions seem to get beyond her control, which tends to create an air of overacting—a common fault among legitimate stars working in their first screen production. In the introduction she wears some magnificent gowns with a queenly effect, but during the remainder of the play she is attired in rags for the most part.

One of the best interpretations in the entire cast is given by Gladys Coburn as Helene Raymond's fiance. The little that we see of her gives her opportunity to display a charming personality which cannot fail to appeal to the audience. The parts of Perrissard (Charles Bunnell), and Merival (Edward Fosberg), although of minor importance, become especially prominent through their able portrayal.

Throughout the entire picture there is a noticeable lack of close-ups, which would probably clarify the original lines used as sub-titles, as the characters could then be easily seen speaking the words. The scenic effects are unusual, especially the court-room scene, which would, ordinarily be weakened by being so sustained. The exterior settings seem almost perfect, so well are they located and splendidly photographed.

The plot which is laid in France is replete with tensely dramatic situations from the time Jacqueline is cast aside by her husband because she dares acknowledge her love for another man. Set adrift she goes from bad to worse, and in time she becomes a drug fiend and a moral wreck. In the meantime, her son, Raymond, grows up not knowing who his mother is, as she has never been permitted to see him. He is a rising young attorney and his father is a chief justice. Jacqueline becomes the companion of a crook, Leroque, whom she murders when he threatens to find her husband and son and tell them of her disgrace. His companions, however, do it, and also secure some of her dower money. She is arrested and tried for the murder, with her own son acting as her counsel. Unwittingly he tells the story of his mother's life, and through his plea she is acquitted. Her husband was on the bench. The two confederates of the murdered man are arrested, and through them and his father Raymond learns that the woman he has successfully defended is his mother. One parting kiss and she dies happily in the arms of her son. S.

DOROTHY DONNELLY AS "MADAME X"—PATHE.

"THE EVANGELIST"

A Four-Part Drama by Sir Henry Arthur Jones. Adaptation by Clay M. Greene. Produced by Lubin Under the Direction of Barry O'Neil and Featuring Gladys Hanson. Released on the Unit Programme Jan. 17.

Christabel Nuncham ..... Gladys Hanson
Philip, her husband ..... Ferdinand Tidmarsh
Sylvanus Rebbings ..... George Soule Spencer
Rex Allen ..... Jack Standing
The Bishop of Trentistown ..... George Clarke
The Rev. Joseph Cushway ..... Peter Lang
Deacon Shergold ..... Arthur Matthews
Ione Nuncham ..... Eleanor Dunn
Phœbe Ransford ..... Rosetta Brice

Commonplace happenings of life in English settings, interwoven with the principles of Christianity, provide an unusually strong plot, which has been developed into an excellent picture under the able direction of Barry O'Neil. A vivid picturization, strongly didactic, and elaborate and well selected backgrounds, all combine toward making a suitable vehicle for the excellent cast, and the net result is a picture of the highest quality, intense, entertaining, and interesting.

A finer character for the leading role than Gladys Hanson would be hard to select, as the part fits her perfectly and her interpretation would be hard to improve. The lesson that the Scriptures teach is conveyed to us by means of her role, that of the woman who errs, and the least artificiality would have spoiled the effect. Ferdinand Tidmarsh gives an able characterization of the stern and unforgiving husband, and Eleanor Dunn as the little daughter, Ione, is one of the outstanding features. The supporting cast is also of the highest caliber.

The settings are unusually elaborate and the scenes were laid with rare judgment. The photography is exceptionally good, as there are numerous dim light and shadow scenes, all of them clear and distinct.

The plot is strong and intense and readily lends itself to a vivid picturization; moreover, it is logical and natural. There is not a tinge of artificiality throughout the picture, which tells the story in a very good style. The wife falls in love with her husband's friend and her escapade is seen by the Evangelist, who afterwards comes to her home village. In time, however, her husband's suspicions are aroused, but the Evangelist, to save her, quiets them. In the end, she confesses at the behest of the teacher, who also converts her husband to the principles of Christianity, and he readily forgives her. S.

"THE FOURTH ESTATE"

A Five-Part Adaptation of Joseph Medill Patterson's Play of the Same Name Featuring Ruth Blair and Clifford Bruce. Produced by Frank Powell for Release on the Fox Programme Jan. 16.

Noland ..... Clifford Bruce
Mrs. Noland ..... Ruth Blair
Their Baby ..... S. A. Van Petten, Jr.
Ross Duprey ..... Samuel J. Ryan
Judge Berlemy ..... Alfred Hickman
Brand, a reporter ..... Victor Benoit
Ethel, an orphan ..... Arline Bartlett

Frank Powell has evolved an interesting and entertaining picture out of Joseph Medill Patterson's play of the same name, which had a varying success on the speaking stage. It is a story of newspaper life, showing in detailed form the enormous power of the press and the manner in which this power can be used for good or evil. The theme has been most convincingly worked out with a plenitude of realism, the newspaper scenes being filmed in the plant of the Chicago *Herald*. This part of the picture was exceedingly interesting, especially to the lay public, who know nothing of the various stages through which a big news story goes before it is delivered in its printed form on the street.

The picture was well produced and well acted. Mr. Powell has been forced to take his characters through a story devious of plot and teeming with action of an emotionally sensational nature. The story was well worked out, continuity being maintained without difficulty. The interior settings were well built and the locations well selected, especially those showing parts of Chicago's teeming business sections and the views along Michigan Boulevard.

Clifford Bruce, in the leading role of Noland, the labor leader, who is forced to flee from Chicago on account of the machinations of a crooked boss, and who later becomes a multi-millionaire and successfully brings the boss and his accomplice, the crooked judge, to justice by means of the power of the press, was convincing throughout, especially in the later scenes as the owner of a powerful newspaper. Ruth Blair, in the leading feminine role, while not called upon to do any great amount of acting, did that little well. The supporting cast was competent. The photography throughout was clear and distinct.

Little need be said of the story. A crooked political boss and his accomplice, a judge with like tendencies, are first shown in the days when Chicago had a reputation as a lawless city, robbing and killing a man in the dark purlieus under the elevated railroad. Through crooked politics they rise to a positon of power, and use that power to entrap defenseless young girls. Noland's wife, after he is forced to flee the city, is one of these girls. She manages to escape, however, and, changing her name, finds work as a governess. Noland goes to Cobalt and there becomes a silver king. Later he accidentally finds his wife and, buying a powerful Chicago paper, uses it to obtain justice against the boss and the judge. E.

"THE ISLAND OF SURPRISE"

A Five-Part Vitagraph Blue Ribbon Feature by Cyrus Townsend Brady. Produced by Paul Scardon. Featuring William Courtenay, Eleanor Woodruff and Zena Keefe. Released Jan. 24.

Robert Lovell ..... William Courtenay
Godfrey Lovell ..... Charles Kent
Daniel Casselis ..... Anders Randolf
Edwin Arden ..... Charles Wellesley
Dr. Elverson ..... Denton Vane
Dorothy Arden ..... Eleanor Woodruff
Dorothy Casselis ..... Zena Keefe
Mrs. Lovell ..... Julia Swayne Gordon
Yacht Captain ..... Logan Paul

One of the most picturesque productions of the season is a justificable characterization of this picture, replete with unusual and original settings. The story, an adaptation of the magazine serial by Dr. Brady, readily lends itself to a fantastical though striking picturization. The plot itself is so highly improbable as to be almost impossible, yet it provides numerous amusing and interesting situations. Although there is an element of tragedy in some of them, the lighter side is predominent and invariably draws a laugh from the audience which will probably be one of the factors for predicted success of the picture.

The cast is very well suited to the unique character creations, and interpretations are most ably done. William Courtenay plays his part with care-free abandon, and the results are pleasing and natural. Eleanor Woodruff gives a most original characterization and Zena Keefe offers a most pleasing interpretation which readily discloses her magnetic personality. The supporting cast is also deserving of credit.

The story carries out the fictional original effectively. Robert Lovell falls in love with his father's secretary, Dorothy Arden, and they are secretly married. She leaves him unexpectedly and they do not see each other until they come face to face on his father's yacht. He is caught making love to Dorothy Casselis, according to the plans of the parents. Jealousy is the main factor in keeping Robert and Dorothy apart. He and the two girls are left on a desert island when the yacht is forced to go to sea by a storm. A fall causes him to lose his memory and exceptional situations result before the party is finally rescued by a destroyer. Robert had recovered his memory during a battle with savages, and he presents Dorothy as his wife. S.

CURRENT PICTURE PROGRAMMES

BROADWAY THEATER.

Week of Jan. 17, Cleo Ridgely in The Golden Chance (Lasky).
Week of Jan. 24, Blanche Sweet in The Ragamuffin (Lasky).

KNICKERBOCKER THEATER, TRIANGLE PICTURES.

Week of Jan. 17, Billy Burke in Peggy; Sam Bernard in Because He Loved Her.
Week of Jan. 24, John Emerson in The Flying Torpedo; Keystone comedy, The Perils of the Park; Orin Johnson in D'Artagnon.

LOEW'S NEW YORK THEATER

Week of Jan. 24, Monday, The Green-Eyed Monster; Tuesday, The Innocence of Ruth; Wednesday, Souls in Bondage (V. L. S. E.); Thursday, A Circus Romance; Friday, Fruits of Desire; Saturday, Hazel Kirk (Pathe); Sunday, Man and His Soul (Metro).

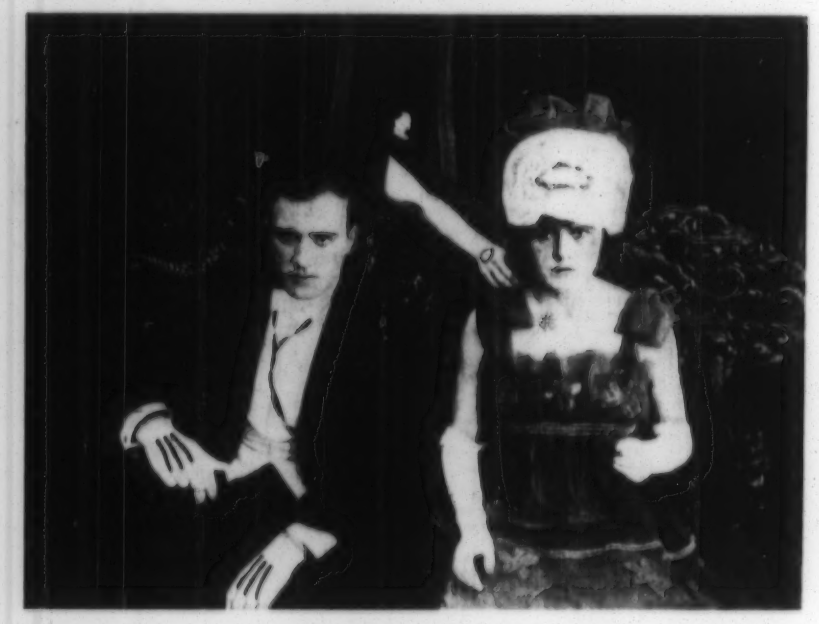
STRAND THEATER.

Week of Jan. 17, Hazel Dawn in My Lady Incog (Famous Players).
Week of Jan. 24, Dustin Farnum in The Call of the Cumberlands (Pallas). S.

GENERAL FILM REVIEWS

The Lurking Peril (An Episode in The Ventures of Marguerite. Released by Kalem Feb. 4).—An excellent plot and numerous intense situations form the basic theme for a vivid and interesting picturization replete with excellent technical detailing. Ample opportunities are presented. Miss Courtot and her strong supporting cast, to display their talents. The story is replete with mysterious situations, dealing with the theft of valuable plans for the safety of the country. A foreign agent has them, but is unable to discover the key to the secret code. He tries to secure it by installing an accomplice in Marguerite's home, but in the end he is discovered, and by means of asphyxiating gases he makes his escape. S.

The Moth and the Star (Two-Reel "Stingaree" Episode. Released Feb. 2 by Kalem).—True Boardman gives his usual excellent portrayal of the titular role in this episode, one of the most interesting of the famous series by E. W. Hornung. The incidents are highly amusing, and readily lend themselves to rapid action and a vivid picturization. Stingaree is in prison, but he manages to escape by changing places with a criminologist, who had come to his cell to study him. Free, he "borrows" some clothes from a nearby dwelling, and in regulation evening dress he goes to catch a last glimpse of Ethel Porter before she leaves the country. He is caught after a long chase when he tries to exchange his evening clothes for a business suit, and closely guarded he is returned to his cell. S.



ANOTHER "RED CIRCLE" AT WORK IN "FALSE COLORS"—CHAPTER 6 OF PATHE'S SERIAL.

"WEAPONS OF WAR"

A two-part release in "The Red Circle" serial. Produced by Balboa and released by Pathe, Jan. 15.

The plot of the story continues its logical development along mystery lines in this section and each new release seems to strengthen the natural tension of the story. Seldom has a theme been used on the screen that is more logical and intensely interesting than this one.

Lamar, baffled, tries to obtain from "Smiling" Sam Egan, a cobbler, reformed crook, and jewel fence, some knowledge of the Borden clan, but fails. Egan later sends a confererate, Alma La Salle, having painted a Red Circle on her hand, to the ball at the Hotel Surfton. The Travises have come to Surfton for the season and while on the beach one day June overhears two men in a shanty dickering for the sale of a high explosive. Thrusting her hand through the open window, she gets the formula and disappears. But the Red Circle on her hand is seen by the men. S.

FILM NEWS FROM THE COAST

BY MABEL CONDON

THOMAS INCE.

LOS ANGELES (*Special*). — Notwithstanding reports circulated in the East of a fire which occurred in the Inceville studio of the Triangle Film Corporation at Santa Monica, Cal., the authorities state that the reports have been grossly exaggerated. The fire was a comparatively minor affair, occurring in the cutting room of the studios, and covered by insurance. No negatives or stock of any importance were destroyed. We have just received a telegram from the studios from Mr. Ince, saying that he is personally at work on production. Mr. Ince states that some employes were slightly injured, but the occurrence will not in any case affect the output of Triangle plays nor hamper in any degree the operations of the company. Mr. Ince proved himself a great director in handling the fire and preventing a panic; and although slightly singed he is on the job making pictures as usual.

It is a poor week in Los Angeles that does not develop at least two big meetings with the welfare of filmdom as the inspiration. On Sunday afternoon, Jan. 9, a mass meeting was held at Venice with the Reverend J. Whitcomb Brougher, pastor of Temple Baptist Church, as speaker. He was introduced by Thomas E. Dixon. The keynote of his talk was, "The public at large does not hold a minister responsible for what the members of his congregation do during the week, and I do not see any reason why anyone should hold all motion picture people responsible for the acts that are committed by a small minority of their numbers."

Motion picture producers and members of the Board of Motion Picture Censors held a conference one recent afternoon upon invitation of Mayor Sebastian. The censors contended that "Public opinion in Los Angeles upholds the maintenance of a Board of Censors, and we are merely acting as the agents of the citizens of the city in censoring films." Among those who talked against censorship were F. E. Woods (Fine Arts studios, Jesse L. Lasky, David Horsley, James McGee (Selig), Thomas E. Dixon, and Frank A. Garbutt. The producers strongly put over the point that they are all keen for the entire abolishment of the Board of Censors.

At last week's benefit for newsboys given at the Mason Opera House many representative film people contributed their share toward the happiness and success of the event. Among these were Dustin and William Farnum, Constance Collier, De Wolf Hopper, Sir Herbert Beerbohm Tree, Charlie Murray as stage director, Filson and Errol, Courtenay Foote, Jack Brammal, and Walker Whiteside. Monroe Lathrop and Guy Price, motion picture editors of the *Tribune* and *Herald*, respectively, are to be credited for the arrangement of the show.

In response to a telegram from J. W. Binder, executive secretary of the Motion Picture Board of Trade, and through the board's Southern California committee, strong protests against Federal censorship were wired to Washington during last week's hearing there of the Federal Censorship Bill. Those heard from on the West Coast on this matter were Jesse L. Lasky, Thomas Ince, David W. Griffith, Carl Laemmle, H. O. Davis, Rollin S. Sturgeon, Mayor Charles E. Sebastian and Chief of Police Claire Snively, of Los Angeles; H. C. Wharton, Thomas E. Dixon, Reverend J. Whitcomb Brougher, Oliver Kehrlein, Robert N. Bulla, president of the Los Angeles Chamber of Commerce, William F. Russell (speaking for Western players); Rollin S. Sturgeon, Nell Shipman (speaking for photo-dramatists), S. M. Robinson (for Film Corporation), David Horsley, Cecille de Mille, W. H. Clune, H. M. Horkheimer, Mack Sennett, Thomas A. Persons, Oliver Morosco, the managing editors of the Los Angeles *Examiner*, *Times*, *Tribune-Express*, *Record*, and *Herald*, and the four respective members of the Southern California committee.

Carl Laemmle was an all-week guest at the Hotel Del Coronado at San Diego. This was his vacation after two weeks of close application at Universal City. He plans to arrive in New York on Feb. 1.

Frank Condon, contributor to a large number of current fiction magazines, was a guest last week of Wallace C. Clifton, a scenario editor at the Selig Zoo studio. This gives rise to the hope among those familiar with Mr. Condon's work, that certain of his stories may be screened.

Charles K. Field, of San Francisco, editor of *Sunset Magazine*, was a vistor at Universal City a few days ago. Mr. Field's object was interviews with three prominent stars for an early issue of his magazine. The January number of *Sunset* carried its first motion picture department. It was one of interest and is a department that Mr. Field intends personally to conduct.

Oliver Kehrlein, whose name suggests the ownership of various large theaters in California, was host to Mr. Field and also to Richard M. Hotaling, a leading clubman and Shakespearean actor of San Francisco.

Alexander P. Moore, husband of Lillian Russell, and incidentally publisher of the Pittsburgh *Leader*, was also a visitor to Universal City and others of the film studios within the last week. Lillian herself is at present appearing in vaudeville in Los Angeles, and is spending her extra time in visits to various friends of the studios.

Kenneth O'Hara is lookout guard at the now almost deserted Inceville. With him in his seclusion are the members of the scenario and bookkeeping departments, the remainder of the miniature film city all being removed to the new Culver City studios. Four stages are in use there, but it will be but a few weeks when this number will total eight.

Director Frank Beale has begun work on the multiple-reel picture, "The Devil, the Servant, and the Man." All three elements feature Kathlyn Williams—in the picture.

Hallie Erminie Rives's story, "The Valiants of Virginia," will be made into a five-reel feature under the direction of Mr. Heffron at the Selig Zoo studios.

Jack Lait is expected at the Balboa studios on Feb. 1 to begin the fulfillment of his contract with the Balboa Company.

"Buster" Collier, the fourteen-year-old stepson of William Collier, who is to be starred in a Triangle-Kay-Bee play that is now in production, considers himself quite rightly the luckiest boy on earth. There never was such a game of cowboys, soldiers and Indians, real guns and real fort. "Buster" is on the job all day long, whether he is to be "shot" or not, and he and the pony that Mr. Ince assigned to him are inseparable.

Jesse L. Lasky left the Coast studios for New York on Jan. 11. With him he took the information, for any who might be interested, that the attitude of Los Angeles toward the film industry (which lately has been questioned) is all that is friendly. Mr. Lasky's purpose in returning to New York is a discussion with W. H. Hodkinson and S. Goldfish of a big feature, with an all star cast, to be made by the Lasky Company in the Spring and to be released over a select programme.

George Bronson Howard, who wrote "The Love Pirates" serial, being produced by James Horner at the Kalem studios, has arrived on the Coast and expressed himself much pleased with the progress and settings of the serial as viewed at the Kalem plant.

Director Walter Doyle, of the Biograph Company, put to use the recent rains in the comedy drama, "What Happened to Peggy." Viola Smith was Peggy.

Don Meaney is assisting in production on the Universal City stages.

Henry McRae has begun work on the two-reel picture, "The Strife of Iron Trails," with Marie Walcamp in the lead. Beverly Griffith has been promoted from location manager to the assistant directorship with Mr. McRae.

"Bullets and Brown Eyes," by J. G. Hawks, directed by Scott Sidney and featuring Bessie Barriscale, with William Desmond playing opposite, was one of the two films shipped to New York last week. "The Raiders," also by Mr. Hawks and starring H. B. Warner, has also just reached the New York offices of the N. Y. M. P. Company.

Calder Johnstone, after several months at the American Film Company's plant at Santa Barbara, is again to be found in the scenario department at Universal City.

"Pop" Hoadley, veteran scenario writer, is a new addition to the scenario staff of Santa Barbara's American Film Company studios.

Twenty-five scenes of the second installment of "The Red Circle" was the first work made in the Balboa Company's new glass studio. The company worked twelve hours without interruption.

Both day and night work has been the order at the various studios for the last several days, owing to the heavy rains which prevented the making of exteriors.

Manager H. O. Davis has sent out the decree that there is to be no Sunday work at Universal City. When Mr. M. O. Jonas, publicity chief, was discovered at his desk last Sunday, he made the statement that the order had not come as far as him. If it did, he would manage somehow to sidestep it.

Al. Christie's independent comedy company, which will continue to release on the Universal programme, will also retain the release name, "Nestor."

"Lone Star" Dietz, football coach of the Washington State University, visited Universal City and there is a probability of his being signed up with this organization.

With the closing of the Edendale studio of the Selig Company, the developing and projecting departments have been re-established at the Selig Zoo studios. Marshall Neilan has started a new three-reel feature, entitled "The Cycle of Fate," with Edith Johnson, Bessie Eyton, Wheeler Oakman, and Frank Clark as principals.

William Robert Daly is at present working on a Selig multiple-reel feature, entitled "His Brother's Keeper." Eugenie Besserer and Fritzi Brunette have very strong parts.

Frank Beal, Selig director, is producing the "Girl with the Lantern," a real railroad story. Kathlyn Williams, Harry Mestayer, Lillian Hayward, C. C. Holland, and Guy Oliver are the principals.

CLUB TO FIGHT CENSORSHIP

PORTLAND, ORE. (*Special*).—Some thirty exhibitors and film exchange managers have organized the Portland Screen Club. Officers are: Edwin F. James, president; I. Lesser Cohen, secretary, and H. G. Stevens, treasurer. The first work of the new club will be to fight the present system of censorship in Portland. A recent city ordinance brought into existence a board of seven official censors, with a salaried secretary. In practice this board has come to be a board of review over forty or more unofficial censors appointed by the board. The film men demand a legally constituted board of appeals from the decisions of the censorship board.

JOHN F. LOGAN.

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DRAMATIC MIRROR

Several new faces among the Vitagraph players will be seen in a new release of the company at Hollywood, Cal. Corinne Griffith, who has the distinction of winning more than one beauty prize in Los Angeles and other California towns, is considered a valuable addition to the screen. Lawrence Weingarten is another new player. Both will be seen in "Bittersweet," a one-reel drama, written by Daisy E. Smith and produced by Rollin S. Sturgeon. George Stanley, Anne Schaefer and Webster Campbell play important parts in the production.

Vivian Marshall, well-known as a swimmer and diver, is to be featured in a new film now under course of production.

FEATURE FILMS OF THE WEEK

Beatriz Michelena Scores Another Emotional Triumph in Edwin Milton Royle's "The Unwritten Law"—"Mice and Men" is a Charming Comedy for Marguerite Clark—"The Devil-in-Chief" Rightly Titled

"THE UNWRITTEN LAW"

A Five-Part Adaptation of Edwin Milton Royle's Play of the Same Name by Captain Leslie Peacocke and Featuring Beatriz Michelena. Produced by the California Motion Picture Corporation under the Direction of Alexander E. Beyfuss.

Kate Wilson ..... Beatriz Michelena
John Wilson ..... William Pike
Larry McCarthy ..... Andrew Robson
Judge Snyder ..... Matt Snyder
Fred Moriey ..... Frank Hoaglin
Dr. Mauser ..... Clarence Arper
Sue Wilson ..... Baby Felice Rix
Estelle ..... Irene Guttila
Sadie ..... Nina Herbert

"The Unwritten Law" deals in a strong and forceful manner with a somewhat sordid subject. It can almost be called a study in psychological effects, for it is from this viewpoint that the picture is the most interesting. It shows in great detail the breaking down of a man's moral character through an over-indulgence in whiskey, and the irretrievable effects that such a breaking down must have on those in intimate association with him.

This theme has been well worked out in the scenario, and most convincingly acted by Beatriz Michelena, supported by William Pike and Andrew Robson. Miss Michelena is called upon to go through a wide divergence of emotions, and it is needless to say that she does it in a thoroughly capable manner. She was most pleasing, of course, as the young mother, a part that always calls forth the maximum amount of sympathy; but she did her best bit of acting toward the end of the picture, when she is supposed to hove lost her memory. William Pike, as the young lawyer of great brilliance, who gradually goes to pieces by the whiskey route, gave a performance that it would be difficult to surpass. His gradual descent of the moral scale was a really fine piece of acting. Andrew Robson, as the subtle villian, gave a deft touch to a characterization that could easily have been spoiled by over-acting.

Alexander E. Beyfuss has staged the picture in a most effective manner, providing rich, elaborate settings where necessary and incorporating, on every possible occasion, the proper atmosphere. His scenes showing a beautiful Russian wolf hound carefully guarding a young baby were not only beautifully but exceedingly effective.

The story tells of a young brilliant and wealthy lawyer who is double-crossed by a political boss, because the latter has become infatuated with his wife. The lawyer's deefat in the race for governor is such a shock that he takes to whiskey for the first time in his life. The effect of the whiskey and the defeat of his ambitions coming at the same time cause him to become a hopeless dipsomaniac. His gradual descent of the moral scale is then shown in great detail, and the manner in which he is helped down the ladder by the political boss desiring his wife. The latter ingratiates himself with the girl by making a great fuss over her baby daughter. The husband's errors of omission and commission finally reduce the family to the direst want, and in order to keep from being turned out on the street they are forced to take the political boss as a boarder. The husband in one of his lucid moments decides to leave, and his desertion is such a shock that the young wife suffers a breakdown. The political boss pays all the expenses, and even sends the little daughter away to a sanitorium in the country. Later he persuades the young wife to divorce her husband, which she finally consents to. While waiting for the divorce the boss, tiring of the woman he had ruined, renews his infatuation for an old flame who had deserted him for another man.

On the day the divorce decree arrives, McCarthy, the boss, announces that he is not going to marry her, but is going away with the other woman. He goes into his room and is followed by Kate. Later the husband returns and goes into the room. Kate comes out and in a half-dazed condition summons a policeman who enters and finds McCarthy murdered. The husband is arrested and found guilty. At the last moment Kate, who has lost her memory since the murder, is returned to a normal condition by the aid of hypnotism, and exonerates her husband by confessing to the crime. The husband is discharged and the state refuses to bring a charge against Kate, in the belief that it would be impossible to convict her under the circumstances. The shock of the murder has cured the husband of drink, and the usual reconciliation and happy ending follows. E.

"MICE AND MEN"

A Five-Part Adaptation of Madeline Lucette Ryley's Play of the Same Name, Featuring Marguerite Clark, Produced by the Famous Players under the Direction of J. Searle Dawley, for Release on the Paramount Programme Jan. 9.

Peggy ..... Marguerite Clark
Captain Lovell ..... Marshall Neilan
Mark Embury ..... Charles Waldron
Roger Goodlake ..... Clarence Handyside
Mrs. Deborrah ..... Mazzie Halloway Fisher
Joanna ..... Helen Dahl
Minister Goodlake ..... Robert Conville
Embury's Servant ..... William McKey
Matron ..... Ada Deaves
Colored Mammy ..... Francesca Wardo

"Mice and Men" was a good play, and with Marguerite Clark in the leading rôle it is a mighty good picture. We cannot remember when we have seen anything as thoroughly ingenious and enjoyable as this petite star sitting in front of an open fire in a diaphanous nightgown and curling her toes up with the heat. There were several other scenes that were nearly as attractive, especially the one where dainty little Miss Clark, wearing her flaring hoop skirts, went gamboling across the lawn, and another where she hung on a gate and watched the soldiers leaving for the Mexican war.

J. Searle Dawley, the director, seized every possible opportunity to incorporate beauty and atmosphere into the production, with the result that he attained a picture that is thoroughly delightful from beginning to end. Where it was not possible to incorporate beauty he has added a touch of light humor, with the result that the picture never drags, or becomes the least bit tiresome.

BEATRIZ MICHELENA IN "THE UNWRITTEN LAW."
(California Motion Picture Corporation.)

Miss Clark is one of those very few actresses who achieve their effects in a seemingly inconsequential manner. She can cause a ripple of amusement merely by the way she wriggles her shoulder, or bring tears merely by looking sad. She has a most wonderful control of expression, and knows just when and just how to use it with the most telling effect. She is, indeed, one of the few fine screen actresses. She was ably supported by Marshall Neilan as Captain Lovall, and Charles Waldron as Mark Embury, the elderly philosopher and scholar who adopts a young girl from an orphan asylum in order that he may properly train her to be his wife, only to loose her in the end to a man nearer her own age. And that, by the way, forms a synopsis of the plot of the picture; for with the exception of the introduction of another woman who complicates the pretty little love story to a slight extent and keeps it from running too smoothly, that is the entire story.

The supporting cast was exceedingly strong and the photography was well up to the usual Famous Players standard. Taken all in all, it was one of the most entertaining pictures that we have ever witnessed, and one that should add greatly to the deserved popularity of its youthful and winsome star. E.

"THE DEVIL-IN-CHIEF"

A Three-Part Drama by Lanier Bartlett. Produced by Selig Under the Direction of Colin Campbell, Featuring Tyrone Power and Eugenie Besserer. Released on the General Programme, Jan. 11.

Johann Szeckler ..... Tyrone Power
The Woman ..... Eugenie Besserer
The Naval Officer ..... Wheeler Oakman
The Girl ..... Edith Johnson

The very grimly intensive tragedy forms the motive power of this picture, a power that will cause an audience to grip the arms of the chairs; and yet because of its brutality it fascinates. Were it handled by any director less capable than Colin Campbell, it would be repulsive because of its grewsomeness, but due to the direction and the excellent interpretation of the various rôles it has been developed into one of the strongest pictures ever released by Selig. The principals all rise up to the opportunities afforded them, but to Mr. Power and Miss Besserer belong the honors. By its very brutality the part of Johann Szeckler seems to exert a fascinating influence over the audience, yet it is this striking interpretation by Tyrone Power that prevents the part from becoming artificial and objectionable. The plot itself is unique, and the cold-bloodedness of it fairly amazes one; but the finish, though tragic, does much to dissipate the impression of the brutality, for it is here that it is shown that love may predominate even in the most embittered soul. The picturization is most vivid and the scenic effects are at times striking, while they always serve their purpose well.

The story is that of an anarchist, Szeckler, who is betrayed by his mistress. He escapes from prison and murders her, vowing vengeance on all womankind. Cast on a lonely island by a shipwreck he discovers a girl lying on the shore. Time after time he plans to kill her, but it seems as if he cannot do it. She grows to beautiful womanhood and he arranges to kill her, but a naval officer prevents it and in the struggle she is slightly wounded. Remorse overcomes Szeckler and he commits suicide. The girl, recovering, is taken to the ship, but the soul of Johann Szeckler returns from the sea, seeking the only other soul it had loved. S.

"THE MISLEADING LADY"

A Five-Part Adaptation of Charles W. Goddard's and Paul Dickey's Play of the same Name by H. S. Sheldon, Featuring Henry B. Walthall and Edna Mayo. Produced by Essanay under the Direction of A. Berthelet, for Release on the V. L. S. E. Programme Jan. 8.

Jack Craigen ..... Henry B. Walthall
Helen Steele ..... Edna Mayo
Henry Tracey ..... Sydney Ainsworth
Sidney Parker ..... Edward Arnold
Boney ..... Harry Dunkinson
Keen Fitzpatrick ..... John Junior
John W. Cannell ..... John H. Cossar
Mrs. Cannell ..... Frances Raymond

As a play, "The Misleading Lady" was a farce comedy with a serious streak running through it. As a moving picture it is a serious drama with one or two light touches of comedy. It is mighty good drama, but the play has undergone such a metamorphosis in becoming a picture that we doubt if the original authors would recognize the creation of their brains in that which is shown on the screen. Mr. Sheldon, in making the adaptation has taken the dramatic thread from out the original farce and builded on that. He has used so little of the delightfully original comedy that its presence is almost negligible. The incorporation of a little more of this humor would have been a decided improvement. The picture has been given a most elaborate and careful production, the interior scenes taken of the Cannell house party being especially well done, also the scenes showing Craigen's hunting lodge.

We particularly liked Henry B. Walthall in this picture. He acted with a repression that was most admirable. He was strong and forceful, yet at no time did he overstep the bounds of good breeding. Edna Mayo, as the young lady, who toys with a man's love in order to gratify a whim, and who in the end is conquered by the dormant love which she aroused, was delightfully dignified where dignity was demanded, and vehemently expressive in the part where she is captured and hurried off to a mountain fastness and there chained to the wall. Harry Dunkinson was most laughable in the few scenes that he was given in the part of the harmless lunatic, Boney. The balance of the cast was strong and handled the supporting parts well. The photography throughout was most excellent.

Helen Steele, a society girl, engaged to Henry Tracey, wagers with Sidney Parker, a theatrical producer, that she can persuade Jack Craigen, a celebrated explorer and woman hater, to propose in a limited space of time. Her reward, if she wins, is to be the leading part in Parker's next theatrical production. She is successful, but Craigen does not look on the matter as a joke and is deeply offended. Helen in the end is exceedingly remorseful over what she has done, and in bidding Craigen farewell, tells him that he knows little about women; that he should capture one and put her under a glass bell and examine her. Craigen takes her at her word and throwing an overcoat over her head carries her off to his bungalow in the midst of the mountains, where he proceeds to carry out the process of examination. There, after several interruptions, he is finally successful in winning her love, and when her fiance arrives and wants to rescue her, she has come to the conclusion that she does not want to be rescued. It is a good picture, well produced, and exceedingly well acted. E.

"THE RUSE"

A Three-Part Broadway Star Feature. Produced by the Vitagraph Company Under the Direction of Eugene Mullin. Scenario by Eugene Milling. Released on the General Programme Jan. 29.

John Cottrell ..... Joseph Kilgour
Morgan Dallas ..... Harry Morey
Edgar Langdon ..... Denton Vane
Dr. Carlton ..... Charles Kent
Emily Cottrell ..... Naomi Childers
Mrs. Effingham ..... Helen Pillsbury

An exceptionally strong plot based on a live theme and constructed along modern lines has been developed into an unusually good picture by a cast of unquestionable ability. The picturization is very intense, the action is continuous and logical, and with it all, absolutely convincing. The atmosphere of realism is greatly enhanced by the reserved and natural portrayal of the various roles. Joseph Kilgour is rapidly confirming the opinion that he is a real star, and in this picture he gives an excellent interpretation of the role of the husband who mistrusts his wife. As the wife, Miss Childers is most effective. Harry Morey acts the part of the cynical, sneaking lover to perfection, and Denton Vane also comes in for a share of the honors. There are numerous dramatic situations made the best of by the cast and the director, and they are particularly effective. The settings throughout have an air of grandeur and their selection shows rare judgment on the part of the director.

The details have received most careful attention, and the story is well told. It is about a man who marries, and his wife conceals from him the fact that her brother has gone to the bad. Dallas discovers the secret, and under penalty of it being disclosed the wife is forced to receive his attentions. Through the ruse of illness and loss of memory the husband finds out everything, and in the scuffle with Dallas, the latter is shot. The brother who has come to burglarize the house assumes the blame and makes his escape. The secret comes out about him and all is forgiven. S.

"THE LAW'S INJUSTICE"

A Three-Part Drama by Julian Louis Lamothe. Produced by Lubin. Under the Direction of Edward Sloman and Released on the General Film Programme, Jan. 20.

Nina ..... Helen Wolcott
Ashton Morris ..... George Routh
Stanley, his son ..... L. C. Shumway
Rose, an actress ..... Mercedes Diaz

A strong moral, one that should be heeded by all, is more appealing than the main theme itself. It is a preachment against the inequality of the law, how the petty thief receives the full penalty while the big crook is above maximum punishment. The predominent feature, the didactic force, brings home the loan shark evil in a striking manner which adds greatly to the interest and effectiveness of the picture, and moreover the entire plot is strong and logical, forming the basis of an excellent picturization in which there are numerous dramatic situations.

An able cast handles the various roles in a most effective way. Helen Wolcott, as an example of the law's injustice, rises up to the numerous opportunities afforded her, while L. C. Shumway gives his usual able interpretation to his part. The settings are elaborate, strict attention has been paid to detailing and there is a general impression of good directing.

The story has to do with a girl who borrows from a loan shark to save her brother from death. In order to meet payments she defaults with a few dollars and is sentenced to three years at hard labor, while the man who stole a large sum got off with a fine. Years afterwards she enters the employ of the loan shark's son, who is running for governor. She gets the evidence that he has submitted an incorrect statement of his campaign expenses and he is arrested at her behest to prove to the father the inequality of the law, although he has committed no real crime. S.

DIRECTOR BARRY O'NEILL, having transposed "McTeague" into "Life's Whirlpool" with Holbrook Blinn in the title role, has gone South with his star and a large company to film a Civil War drama, which will require an army of several thousand men. Montgomery, Ala., will be the field headquarters.

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KNICKERBOCKER PROGRAMME

S. L. Rothapfel Assumes Active Management and Presents Triangle Pictures in a New Way — Billie Burke in "Peggy" a Picture to Become Enthusiastic Over — Sam Bernard in an Amusing Keystone Comedy "Because He Loved Her"

Billie Burke in "Peggy" inaugurated the new Triangle programme at the Knickerbocker Theater last Saturday, under the management of S. L. Rothapfel. During the week that the theater has been closed it has been given an effective dose of Rothapfel atmosphere, and it is needless to say that it not only succeeded in adding to the general attractiveness of the Triangle pictures but also accentuated their general merit.

The programme was opened by a prelude made up of several well-known dance themes, interpreted by Hilda Biyar, garbed in a dark green gown cut on classic lines and woven of a filmy texture that served to emphasize her lithesome grace of form and posture. This was followed by a beautifully colored pictorial showing three of the smaller rivers of France, and this by the new Hearst-Vitagraph News Pictorial. Between the two pictures Ruth Freeman, a contralto with a voice of magnificent range, sang Carl Bohm's "Still Wie Die Nacht." The two Triangle pictures, "Peggy" and "Because He Loved Her," a Keystone comedy featuring Sam Bernard, were then shown.

A radical innovation was made in the showing of "Peggy." When the locale suddenly changes from New York to Scotland the picture was suddenly stopped and a Highland piper back stage gave a bagpipe solo, followed by a quartette singing the well-known Scotch ballad, "Loch Lomond."

Taken all in all, it was a mighty pleasing evening's entertainment.

W. H. THOMPSON AND BILLIE BURKE, In "Peggy" (Triangle), at the Knickerbocker.

"Peggy"

A Five-Part Original Drama Featuring Billie Burke. Written by C. Gardner Sullivan and Produced by the Kay Bee Under the Personal Direction of Thomas H. Ince, for Release on the Triangle Programme, Jan. 16.

Peggy Cameron	Billie Burke
Andrew Cameron	William H. Thompson
Rev. Donald Bruce	William Desmond
Colin Cameron	Charles Ray
Janet McLeod	Nona Thomas
Mrs. Cameron	Gertrude Claire
Mrs. Van Allyn	Truly Shattuck

Billie Burke in "Peggy" is a picture that one can become enthusiastic over, for it contains everything that goes to make up a good picture. It has a light whimsical story with a thread of seriousness running through it, it is charmingly and effectively acted by Billie Burke and every member of the supporting cast, and it has been given a masterful production by one who can honestly be called a master of picture production.

The acting of Miss Burke is a delight. Winsome, charming and excessively magnetic, she succeeds in obtaining the immediate sympathy of her audience. This is a faculty possessed by very, very few screen actresses and is all the more remarkable in the case of Miss Burke when it is remembered that "Peggy" is her first appearance before the camera. Billie Burke in "Peggy" is only another proof of the assertion that a good actress is a good actress, irrespective of her medium of expression. She has placed herself with one bound in the foremost rank of the exponents of screen art.

Miss Burke was her usual care-free, happy, tomboy self throughout the whole production. In the opening scene she is shown in the middle of a fountain dressed in an elaborate evening gown, and successfully showering the guests with water. One of her most effective scenes, however, was where she was shown under her racing automobile, garbed in a pair of mechanic's overalls. Her scenes in the village tavern were also most effective. She was most ably supported. William Desmond was convincing as the Scotch minister who, though reproving the madcap American, falls madly in love with her. William H. Thompson gave a most admirable characterization of the laird of a Scotch village, narrow, conservative, stern, hard, but just. The picture also contained a number of types, various characters about the village, that greatly added to the realism and effectiveness of the production as a whole. The balance of the cast were strong and able.

This is one of the best pictures that Thomas H. Ince has ever produced, and that is high praise indeed, for he has produced some mighty fine pictures. There are so many little touches that have been done just a little different from the ordinary way that to mention them in detail would consume far too much space. He has attained some new lighting effects that were particularly beautiful. I can conceive of no other director having the courage to open a scene with a ray of sunlight. It was not until this ray of sunlight had taken up its position on the floor, so to speak, that the real action started, for it is then that Billie Burke jumped out of bed and going over to the patch of sunlight on the floor stood in the middle of it and stretched. It was only one of the delightfully human touches that characterize the whole picture. It is such little things that constitute good directing, and it is these little things that make Ince the master that he is.

In our opinion the picture would have been much stronger had the interpolated fairy story been left out. It added nothing in either beauty or attractiveness and only served to interrupt the continuity of the main story. Peggy Cameron, a wealthy young heiress, is ordered to make her home with her conservative, narrow-minded Scotch uncle. She arrives in the little Scotch village on the Sabbath day, driving a high-powered racing car, and successfully terrorizes the whole place. The young rector of the church severely disapproves of her exceedingly unconventional ways and vents his disapproval on her. After several incidents typical of a village of this kind, Peggy, who has lost her heart to the rector, comes to the conclusion that she cannot win him, and decides to return to New York. The rector on hearing this suddenly realizes that he cannot live without her.

"Because He Loved Her"

A Two-Part Comedy Featuring Sam Bernard. Produced by Keystone Under the Direction of Del Henderson, for Release on the Triangle Programme, Jan. 16.

The Chef	Sam Bernard
Proprietor of the Cafe	Glen Cavender
The Cashier	Mae Busch
A Cook	Harry McCoy

"Because He Loved Her" is a typical Keystone slapstick comedy with the usual amount of knocking down and broken crockery. It has its funny moments, however, especially when the Keystone police force and their trained automobile are again brought forth to furnish a measure of hair-raising sensational humor. One of their funniest stunts was in driving the car into a corner of a brick building and after demolishing that part of the structure to see the surprised family inside gathered around the dining table. Sam Bernard in the leading role was Sam Bernard in everything except his atrociously amusing dialect, which could only be seen and not heard. The story was of the slightest and without any real humorous situations, the latter being supplied almost entirely by the personal idiosyncrasies of the star and the purely incidental features of the police force and its automobile. E.

DARWIN KARR AND ELEANOR WOODRUFF, In "Brittain of the Seventh"—Vitagraph.

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PHOTOPLAYWRIGHTS
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GEORGE DUBOIS PROCTOR, scenario editor for Gaumont, turned down a feature script that called for a troupe of trained bumble bees. George says he can get "stung" in less than five reels.

MOROSCO SIGNS BROADHURST

The Oliver Morosco Photoplay Company has just closed a contract with George Broadhurst, the famous international playwright for all of his plays and for all of his future work extending over a term of years. among the plays to which the Oliver Morosco Photoplay Company has acquired the motion picture rights are the following: "The American Lord," "The Wrong Mr. Wright," "Why Smith Left Home," "The Speculator," "A Fool and His Money," "An International Marriage," "The Crown Prince," "The Law of the Land," "The Captain," "The Easterner," "What Money Can't Buy," "Don't Weaken," "A Man and His Wife," "A Lucky Dog." Included in the Morosco-Broadhurst deal also are the following played by Mr. Broadhurst: "Justice," "The Plainsman," "The Holy City," "Winning Him Back."

An arrangement has also been made whereby Mr. Broadhurst will be closely associated with the Oliver Morosco Photoplay Company in the future and will be in a position to give this company the benefit of his knowledge, experience and skill in the development of these plays upon the screen and the selection of proper artists for their portrayal and to supervise all the scenarios.

The importance of this affiliation between Mr. Broadhurst and the Morosco organization which releases its product on the Paramount programme can hardly be overestimated in its far-reaching effect upon the motion picture indutsry. Those who discussed this remarkable announcement today were of the opinion that no more marked evidence of the development of the business has ever been given than the association with a photoplay company of this powerful writer whose previous efforts have been devoted practically exclusively to the speaking stage. It is understood that Mr. Broadhurst begins his services with the Morosco company at once, although the announcement has yet to be made as to which of his plays will be the first to be filmed.

GEORGE BROADHURST.

SHARING THE PROFITS

V-L-S-E Distributes 20% Bonus to its Employes for the Year

In accordance with the formulated plans, the second quarterly division of profits was given to the V-L-S-E employes Monday. The bonus amounted to 20 per cent. of the net profits for the period of thirteen weeks and, notwithstanding the fact that twenty-five more persons received checks than at the first apportionment, the second closely approximated the former disbursement, indicating a most substantial increase in business. This division will be continued regularly at the expiration of each period of thirteen weeks.

The results of this have been marked by increased co-operation which has stimulated efficient service for the company's customers. Despite all attempts to depreciate the director's liberality by statements to the effect that exhibitors have to pay it out of their own pockets, it has been easily proven that such is not the case, as the capitalization of the Big Four is only $40,000 with corresponding interest charges, while the capital stock of the producing concerns amounts to about $35,000,000. Thus V-L-S-E can give its employees a large share of the profits, and still offer first-grade pictures at reasonable prices.

MUTUAL'S SIX A WEEK

The six features-a-week releasing schedule of the Mutual Film Corporation will be ushered in Jan. 17, with the five-part American, Mutual Masterpictures, De Luxe Edition, featuring Charlotte Burton and William Russell entitled, "The Thoroughbred."

Following upon the appearance of this Masterpicture, "The Five Faults of Flo," featuring Florence La Badie, and "The Bait," a production of similar length, starring Betty Hart and William Clifford, will be shown the same week.

While it is the decision of the Mutual, as announced, to increase the output of three three-reel pictures to a three-a-week, in addition to the three Masterpictures De Luxe, only one of the three-reelers will be released the week of Jan. 17.

"The Phantom Witness," a Thanhouser production, in which Kathryn Adams and Edwin Stanley are cast for the leads, will appear on Jan. 19.

In the two following weeks, two of the three-reel features will be put out. In the fourth week of the Mutual's new policy, which is the week of Feb. 7, the Mutual will have struck its three-reeler pace.

MOVIE STUDIO IN OMAHA

OMAHA, NEB., (*Special*).—J. de Labertouche, I. W. Warren and A. Durran, all of whom are well known to the motion picture world, have been spending the last few days in Omaha looking for a suitable location to erect a moving picture studio.

Mr. de Labertouche, late of Pathe-Frere of Paris, considers many of the suburbs an ideal spot for taking motion pictures.

Mr. Durran, playwright and manager of production, states that this will be the only actual producing company in Nebraska making real motion pictures. It is the intention of the company to do everything possible to advertise Omaha and Nebraska in general to the world.

In many of the spectacular productions over 1,500 extra people will be employed, which, of course, will not include the regular staff. Mr. Warren, director of cameras, states they have spoken to a number.

"BOOK OF THE PLAY"

Pallas Pictures Offers New Advertising Idea for Farnum Film

In keeping with its general progressive methods, Pallas Pictures, the new Paramount producing organization, has arranged an advertising campaign for its next release, "The Call of the Cumberlands," starring the popular Dustin Farnum, which offers various new ideas in the way of effective publicity for the production.

After several conferences between the book publishers, Grossett and Dunlap, Julian M. Solomon, Jr., of the Pallas offices, succeeded in making arrangements to have a special popular edition of the book published, in which will be found stills from the photoplay, together with a special frontispiece and autographed announcement from Dustin Farnum himself. Arrangements have also practically been completed between the publishers and the film producers by which slides can be furnished for the exhibitor's screen announcing the coming of the Charles Neville Buck film at the theater, and also announcing where the special Dustin Farnum edition of the book can be purchased in that locality, thus tying up the sale of the book with the showing of the film.

UTICA'S ANONYMOUS HOUSE

UTICA, N. Y. (*Special*.)—New Year's marked the opening of a new picture house at Oneida Square, located near the residential district. It has not been named yet as there is a $50 contest running to decide the name. The theater, which is very imposing, is constructed of white pressed brick. The auditorium has a seating capacity of 1,200. The decorations, which are most artistic, are carried out in heliotrope and black and gold. The policy is to run a new feature each day, selections being from the Triangle, Metro and Universal releases. The theater is owned and managed by the Alhambra Amusement Company, who also operate the Alhambra (Triangle policy) downtown.

Considerable discussion has been aroused by the arrest of Dr. A. W. Bender, owner and manager of the Bender Theater, who put on the photoplay, "Damaged Goods," after being informed by the Commissioner of Public Safety that its presentation would not be allowed. ARTHUR L. WILCOX.

FLORIDA FILM FUILLETON

JACKSONVILLE, FLA. (*Special*).—The Arcade Theater has inaugurated a new policy and will devote each Saturday morning to especially selected photoplays for children.

Francis X. Bushman and Beverly Bayne, under the direction of John W. Noble, are being kept busy in the making of externals of "Man and His Soul."

James Leavering is with the Gaumont company under the direction of Henri Vernot.

Fred Owens made a parachute jump from a tall building for the Equitable company.

The Palm company is adding stage space and other equipment at their studio.

H. A. Kelly, superintendent of the Eagle Film and Producing Company, is so enthusiastic over the possibilities of Florida as a moving-picture center that he is taking the matter up with many California companies now dissatisfied with their locations.

George Seule Spencer, with the Equitable company here, received word of the death of his father, Robert C. Spencer, in Milwaukee, Wis.

All the motion-picture houses are doing splendid business. E. O. UEDEMANN.

THEODORE ROBERTS AS "PUDD'N-HEAD WILSON."

ROBERTS AS THE STAR

Lasky's First Mark Twain Production Is Be "Pudd'nhead Wilson"

Announcement has been made by the Jesse L. Lasky Feature Play Company that the first of a series of picturizations of Mark Twain's works to be produced by the company will be "Pudd'nhead Wilson," with Theodore Roberts as the star, which will be released Jan. 31.

It should be possible by reason of the motion picture to retain practically all of the atmosphere of the novel and to make its human interest appeal even more marked. "Pudd'nhead Wilson" is a character of American literature likely to live forever. He had a penchant for the short phrase and the witty reply. Some of his famous remarks are:

"If you pick up a starving dog and make him prosperous he will not bite you. This is the principal difference between a dog and a man."

One of the things which "Pudd'nhead Wilson" declared to the world, and also, "Why is it we rejoice at a birth and grieve at a funeral? It is because we are not the person involved."

"There is no character, however good and fine, but it can be destroyed by ridicule, however poor and witless. Observe the ass, for instance; his character is about perfect; he is the choicest spirit among all the humbler animals, yet see what ridicule has brought him to. Instead of feeling complimented when we are called an ass, we are left in doubt."

"Training is everything. The peach was once a bitter almond; cauliflower is nothing but cabbage with a college education."

"The holy passion of friendship is of so sweet and steady and loyal and enduring a nature, that it will last through a whole lifetime, if not asked to lend money."

Among those who will appear in support of Mr. Roberts in "Pudd'nhead Wilson" are Thomas Meighan, Florence Dagmar and Alan Hale.

BUYS "NE'ER-DO-WELL"

Youthful Film Lochinvar from the West Carries Off Selig's Latest

CHICAGO (*Special*).—A boyish-appearing young fellow entered the private office of William N. Selig, president of the Selig Company, last week.

"Mr. Selig," said the stranger, "what is your price for the United States rights to the 'Ne'er-Do-Well?'"

"A hundred and fifty thousand dollars spot cash," said Mr. Selig.

The boyish-appearing stranger left the office for a moment. He returned within a short time with the money. And so an extraordinary motion picture business deal was consummated between Sol L. Lesser, aged twenty-five years, and William N. Selig.

When interviewed later, Mr. Lesser said: "I slipped into Chicago, viewed 'The Ne'er-Do-Well,' and recognized it as a great picture. I also recognized a great opportunity to branch out on a national basis. I shall handle 'The Ne'er-Do-Well' for the entire United States. There may be some territory I shall dispose of, as I find many demands for territory for this picture play.

"Buying the complete rights to 'The Ne'er-Do-Well' is the biggest deal I ever pulled. I handled 'The Spoilers,' 'The Christian,' and 'Cabiria' out West, and was one of the organizers of the Metro Pictures Corporation. I started in the moving picture business eight years ago as an exhibitor in 'Frisco, and now operate exchanges in the Middle West. 'The Ne'er-Do-Well' may open in a Chicago theater in the Loop, and the Clune's Auditorium at Los Angeles, has booked it for an extra week. All the reviews of 'Ne'er-Do-Well' at Los Angeles were unusually flattering.

"I consider 'The Ne'er-Do-Well,' written by Rex Beach and filmed by the Selig Polyscope Company, as a masterpiece. It will be remembered that Mr. Selig escorted a company of stars including Kathlyn Williams, Wheeler Oakman and others to the Panama Canal Zone, where true-to-life scenes along the big canal were filmed. I consider 'The Ne'er-Do-Well' a worthy successor to that other great Selig drama 'The Spoilers.'"

OSBORNE STAR IN MOVIES

The Joint Committee on Prison Reform has arranged a prison exhibit to be given in the Russell Sage Foundation Building, at 130 East Twenty-second Street, beginning Tuesday and lasting ten days, and one of the most prominent features of the exhibit will be a series of moving pictures taken exclusively for the committee and depicting life in Sing Sing and other New York prisons.

Ex-Warden Thomas Mott Osborne plays the star part in a three-reel thriller called "Within Prison Walls." Mr. Osborne posed for it in the role of "Tom Brown, convict." He is supported by a number of real convicts.

LUBIN BURNS MONEY

"The Gods of Fate" Consume a Factory and Call Out the Fire Department

What is probably the most expensive single scene ever produced in motion pictures is embodied in "The Gods of Fate," the Lubin Feature written by Daniel Carson Goodman, which will be released on the regular V-L-S-E programme Jan. 17, 1915. In this scene Director Jack Pratt burns up an entire manufacturing plant, and there will be seen in operation the fire department of three townships, police reserves, and a complete ambulance corps under the supervision of Dr. Francis D. Patterson, of Philadelphia. Five hundred people will also be employed in this scene.

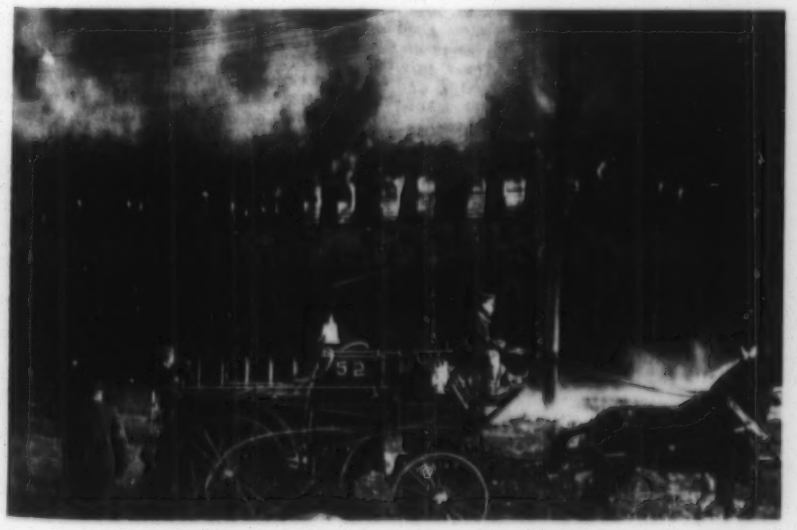
A factory interior completely equipped with machinery has been built in which fifty operatives will be seen at work, with the machinery running under full power. Opposite the scene of the conflagration, Director Pratt has built a concrete switch tower over the Pennsylvania Railroad tracks, and this will play an important part in the production.

To successfully handle a conflagration of this magnitude, sixty experts have been engaged, and in the taking of the picture, Director Pratt will employ the services of nine cameramen.

In order to secure the services of the fire department it was necessary to secure a permit from the fire commissioner of the city of Philadelphia. Three fire engines, two hose towers, four horse carts, horse and motor, three hook and ladder trucks, and five battalion chiefs in their automobiles will be seen on the dead run going to extinguish this tremendous fire.

So great is the interest aroused that in the town where this picture is to be taken it has been necessary to rope off and absolutely close to all traffic an area of two square miles.

Estimated from facts and figures already submitted, this one scene will cost the Lubin Manufacturing Company nearly $15,000.



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IN THE PICTURE STUDIOS

HARRY BEAUMONT, well known as an actor on the stage and in photoplays and as a director, has joined Essanay as a leading man. His first play for Essanay, which is now being produced, is "The White Alley," a three-act drama by Carolyn Wells.

THE famous gold room of the Waldorf Hotel, New York, one of the most famous ball-rooms in the world, is duplicated in part in the ball-room scene in the Kleine-Edison "The Innocence of Ruth," in which Viola Dana and Edward Earle are featured.

FRANCIS J. GRANDON made a hurried debut as a Metro director. Through a factory accident, which delayed the release of "The Rose of the Alley," with Mary Miles Minter, Mr. Grandon and Virtus Scott, his assistant, were obliged to hurry through their first Metro release, "The Lure of Heart's Desire," but they met the emergency in good shape with the Edmund Breese feature.

DANIEL CARSON GOODMAN, author of "Hagar Revelly," "Unclothed," and "Travail," has been secured by the Lubin Studios of Philadelphia at a guaranteed income of $100,000 per year. In return, the prolific novelist agrees to furnish two feature photoplays per month.

EMMETT CORRIGAN is sailing from Miami, Florida, in a seventy-foot schooner with Frank Powell, his director, and Gerda Holmes, his leading lady, to do sea scenes of Richard Le Gallienne's "The Chain Invisible" while en route to the Bahamas. The entire trip to the islands will be made in the sailing vessel by the whole cast.

MARJORIE ELLISON for more than two years a leading lady with the Edison company has joined the Universal in California under the direction of Joseph De Grasse.

HAYWARD MACK, who received much praise for his interpretation of the role of "Major Bellamy Didsworth" in support of Digby Bell in "Father and the Boys," a five-reel feature, directed by Joseph De Grasse, is cast for another fine part in a forthcoming five-reel feature under the same director.

CLARA WHIPPLE, who has been playing vampire parts for a long time, has at last reached the goal of her ambition. She has been cast for an ingenue role in "The Pain Flower." "I prefer dimples and smiles to smashing hearts," says the pretty star.

WILLIAM F. RUSSELL, who will make his first appearance as a star of American Film Corporation's "Mutual Masterpieces, De Luxe Edition," in "The Thoroughbred," released Jan. 17, has quit "heavying" for a time, to return to hero roles.

CHARLES M. SEAY was in such a hurry to get his finished five reels of "Babette of the Ballyhoo" to the New York offices that he chartered a sea(y)-going taxicab at Flushing and started straight across the marshes. It stuck at Luona(tic) Park, opposite the sanatarium which Fox is going to convert into a film factory. Resisting the attempts of the attendants to take them in, Mr. Seay and his assistant, Jim Cunningham, sat on top of the taxi an hour or so until they succeeded in flagging a Flivver submarine, or limousine, or something like that. But, although a good swimmer, the new vehicle was not fireproof, and flames broke out under the front seat. Grabbing two reels under each arm and the odd one between his teeth, Seay leaped to the framework of the unfinished subway extension, while Cunningham is tall enough to hold the box of film cuttings above the waves. They were rescued by a New York and Queens cargo trolley, and landed on Manhattan at the extremely moderate salvage price of two jitneys. Mr. Seay says "Babette" is the best picture he has ever made. It ought to be after all the "Ballyhoo" he has been through!

BERTRAM BURLEIGH will play Lord Beauvayse, and Fred Paul the "dope doctor" in Pathe's picturization of Richard Dehan's popular novel. Both are English extraction and imported real atmosphere for the play via Australia.

HARRY KENDALL, who some time since played his original part in "Excuse Me" in the film version for Henry W. Savage, is now with the First King Edward's Horse, of the Eighth Cavalry Reserve of the British Army.

RUTH BLAIR, recently under the management of Selwyn and Company, makes her debut as a Fox luminary in the superb production of "The Fourth Estate," released Jan. 16. "The Fourth Estate" is the real thing in newspaper plays, filmed in the office of the Chicago *Herald*, and produced by Director Frank Powell.

THOMAS RICKETTS is at present working hard on a strong Civil War episode that bids fair to make a real sensation. "The Great Question" and "The Buzzard's Shadow," photoplays that Mr. Ricketts has directed successfully, have been making big successes on the road.

MRS. ROBERT T. HAINES is a great help to her husband in securing proper pictorial settings for the picture plays in which he appears. She is a Southern society woman, sister of ex-Attorney General Straus, of Maryland, and has experience.

RENNOLD WOLF is figuring as a film farce writer, and his first effusion is entitled "Hunting." If he succeeds in being half as funny as in his Friars after-dinner speeches or his "Hercules" notes he will be a hit, and heartily welcome to the sadly moss-grown field of movie humor.

EDITH JOHNSON is a daring horsewoman, as she proves in "The Black Orchid," which, in spite of its horticultural title, features the famous Selig zoological collection. Amidst all those lions, leopards, tigers and other ferocious felines, no wonder she imitated Richard III and cried: "A horse, a horse, my kingdom for a horse"!

FRITZI BRUNETTE AND JACK PICKFORD are featured in a new Diamond special entitled "It Can Be Done." It is a tale of theatrical life, and the story is presumed to deal with a boarding house,—or a steak!

EDNA HUNTER, leading woman of the Imp company, has been chosen to represent "Personal Beauty" in the allegorical film play, "Beauty," which will be ready for the tercentenary Shakespeare celebration.

IVA SHEPARD writes from Jacksonville that Director Garrick and his company of Gaumont players have returned to the Jacksonville studio from a trip to New Orleans. They were there to do some racing scenes for a forthcoming Gaumont feature entitled "The Drifter," in which Miss Shepard is playing the role of a fickle demi-mondane. The company went to New Orleans where the race meets are on, in order to get the correct atmosphere for the race track scenes.

MARGARET TURNBULL, the novelist, is now working on a story for Fanny Ward, in which the latter will be supported by Jack Dean, Sessue Hayakawa and his wife, Tsuru Aoki.

ROSCOE ARBUCKLE, MABEL NORMAND AND "FIDO."

Mabel Normand and Roscoe Arbuckle spent their first New Year's in several seasons within the charmed circle of New York stageland. The white lights beamed merrily for them, the cup of joy effervesced, and the plaudits of admiring throngs for their real selves brought a novel pleasure. In plain vernacular, Fatty and Mabel are on the job in New York. With their Eastern Keystone company including Minta Durfee, Al St. John and others, they arrived in the metropolis Thursday afternoon, Dec. 30. The party came through direct from the Coast, escorted by Traveling Passenger Pike of the San Pedro Road. They were met at Grand Central Station by Frank Myers of the New York Central and a number of the New York Motion Picture and Triangle executives.

Mr. Arbuckle, the director of the company, said he would start work soon at the Willat studios in Fort Lee. Mrs. Ford Sterling (Teddy Sampson) and Syd Chaplin were among the friends who greeted the newcomers at the station.

REVIEWS OF FEATURE FILMS

"WHAT WILL PEOPLE SAY?"

A Photodrama of Modern Society from the Novel of the Same Name by Rupert Hughes, Produced by Popular Plays and Players, for Release by the Metro Pictures Corporation, Jan. 3.

Persis Cabot	Madame Petrova
Willie Enslee	Fraunie Fraunholz
Harvey Forbes	Fritz de Lint
Senator Tate	Charles Dungan
James Cabot	John Dudley
Mrs. Neff	Zadee Burbank
Alice Neff	Marilyn Reid
Murray Ten Eyeke	William Morse
Michette	Elenore Sutter
Zoe Potter	Jean Thomas

"What people will say" about this ambitious combination feature of Popular Plays and Players depends largely upon the personal viewpoint. Admirers of Mme. Petrova, and their name is legion—will exclaim with delight how charming she looks as the New York society belle who marries for money, and hides a fractured heart (not to mention a puncture with a paper knife in the hands of her jealous husband)—under the latest Paris gown; how gracefully she dances, and how gallantly she rides horseback, as well as cheerfully accepting the attentions of the amorous young officer from the ardent Philippines—and all the opportunities for acting that come her way. But they will also regret that these last are not more, and greater. Her contemporaries who have abandoned the footlights for the films will envy her the discreet director who posed her trim figure and cameo profile mainly amidst beautiful scenes of Nature's own setting, which make her look like the girl she impersonates, rather than in the hard glare of studio lamps. (Instead she permits her husband's affinity to bask in the artificial illumination—and is amply avenged by the reflections cast on the screen).

At the same time cameramen and technical experts will take their hats off to Mme. Blache as past mistress of the art of "light writing." All the tricks of photography—double and triple exposures, visions, fade-outs, and even some flashes full in the face of the rising sun (a film feat which only kinemacolor successfully achieved heretofore)—all are pulled with the sure-fire skill of a practiced camera magician. Credit is also due to the propertymen and players, who made the surroundings of "the younger set" as luxurious—and their manners as atrocious, as Robert W. Chambers would lead us to believe they actually are in life. However, Rupert Hughes is a humorist rather than an upholstered realist, and it seems a shame to see his social satire bog down into a rather conventional melodrama on the films. Even the satire of the title, which was the *leitmotif* of its literary prototype, is lost in the photodramatic "What Will People Say?" It might just as appropriately have been called: "He Fell in Love with Her Hat," or "She Threw Her Husband Down," to keep up-to-date with the latest divorce case.

And, by the way, that much-abused "boob" husband was played with such skill by Fraunie Fraunholz as to almost win the sympathy of the spectator. The only other opportunity for Mr. Hughes's humor to get across—where the society folk attempt to shift for themselves in a servantless country-house, was lost somewhere between Fraunie's shaving scene and the kitchen, largely owing to the antiseptic comedy of Fritz de Lint. As an emotional, and muscular leading man he is all to the mustard; but his bump of humor must be a dent. He didn't even smile when the "stage reporter" pulled out pencil and pad, and began taking notes of an "aside!" All of which superfluous criticism is written in the hope that Mr. Hughes will hereafter write special photoplays rather than trust to adaptations of his stories. The author of "Celluloid Sarah" should know that wit of words will not photograph, and satire seldom "registers."

H.

"AS A WOMAN SOWS"

A Five-Part Mutual Masterpicture Produced by Gaumont, Featuring Gertrude Robinson and Alexander Gaden. Released Jan. 24.

Loren Hayward	Alexander Gaden
Milly Hayward	Gertrude Robinson
Bobbie Hayward	Covington Barrett
Robert Chapman	John Reinhard
Joseph Willoughby	Charles W. Travis
Loren's Aunt Abbie	Matilda Baring
Georgia, her niece	Yvonne Chappelle

The Biblical text, "As ye sow, so shall ye reap," forms the basic theme of this interesting and well developed picture, which would be unusually strong were it not for a fifth reel that appears to be tacked on, as it is irrelevant to the plot and destroys the logical conclusion. Throughout the first four reels the picture is interesting and entertaining, due to the fact that the plot is strong and the action runs its natural course without the introduction of artificial climaxes. A striking and able picturization and a well-balanced cast tend to enchance the probabilities of immediate success.

The director is deserving of great credit both for the playing of the characters in the various situations and the effective settings. Carefully planned movement of characters gives unusual but perfect natural effect, which is especially noticeable in scene where the husband discovers his wife with another man. The actors seem to appreciate this fact, as they avoid the natural tendencies toward overdoing their parts in such scenes. Gertrude Robinson gives a particularly able interpretation of the wife who plays with fire to gain her husband's affection and her mother-love for the son, Bobbie, is most realistic. Alexander Gaden, as the unbelieving husband, portrays a role well suited to his abilities. However, the outstanding feature is the excellent characterization of Bobbie by Master Covington Barrett. The supporting cast has been picked with excellent judgment, as the people are typical of their parts.

The settings form exceptionally good backgrounds for the situations and they are all very elaborate and well detailed.

The plot is handled in an unusual manner and the eternal triangle assumes a different aspect. A woman plays with fire to gain the affections of her husband, but, of course, she is burned when her husband discovers her with the other man. He leaves the house with his son and a reconciliation is effected when both he and the boy are seriously ill. Later, however, through no fault of her own, she almost becomes the victim of fate, but the kindly intervention of burglars saves her and happiness is complete.

S.

"THE BURIED TREASURE OF COBRE"

A Three-Part Drama Released on the General Programme, Jan. 3. Produced by Selig under the Direction of Frank Beall and Featuring Harry Mestayer. Scenario by Richard Harding Davis.

A striking picturization of one of Richard Harding Davis's characteristic stories of mystery and intrigue has resulted in this production being one of the most interesting of the recent Selig releases. Unusual settings have been picked with the greatest of care and the results are particularly effective and picturesque, besides giving the picture a tinge of foreign romanticism. Harry Mestayer handles the role of the Richard Everett, United States minister to a mythical South American country called Amapala, with exceptional ability. Virginia Kirtley as Monica Ward has ample opportunity to display her winsome personality, and the supporting cast give excellent interpretations to the other parts.

Frank Beall has handled the story most capably and the mystery which is not disclosed until the very end is well hidden until the opportune moment. The theme is one of plot and counterplot in the mythical country, Amapala. The United States minister to that country meets a noted outlaw and his sister Monica. They have the rights to investigate the buried ruins of Cobre, which are said to conceal a valuable treasure. Another archæologist explores the ruins without permission. He, however, proves to be a secret service agent, and discovers that the ruins are used as a counterfeiter's den. Monica is left alone by the suicide of her exposed brother and then it is discovered that the minister loves her.

S.

GENERAL FILMS

The Little Sister of the Poor.—A single-part drama produced by Lubin, under the direction of Melvin Mayo, and released on the General Film programme Jan. 17. A most pleasant impression is formed after seeing this interesting picture which, although not heavily dramatic, is sufficiently intense to create interest. Francelia Billington portrays the role of a nun in a strongly sympathetic way, and the close-up at end of the film leaves a most favorable impression. Helen Wolcott has a part exceptionally well suited to her. She plays the part of a notorious woman, who is saved from a man who intends to kill her. She afterward falls in love with her rescuer, who leaves his fiancee. He marries the woman and deserts her, and she tells her story to a sister of the poor, who is the girl her husband had forsaken. S.

The Fable of the Two Philanthropic Sons (Essanay, Jan. 12).—All of George Ade's famous humor is well exploited in this fable. The titles are exceptionally humorous, and the characters are so natural that the effect of the picture is unusual. Ezra and Bill sallied forth from a struggling village in search of the uncertain female known as Dame Fortune. They found her, and accumulated dough in bundles and bales and stacks. The walking vegetables back in the stockade heard that Ezra and Bill were batting above .400, and hoped they were getting it honestly. Ezra wanted to be remembered in his Home Town fifty years hence as a benefactor not as a guy that dealt from the bottom of the deck, so he built a library that cost him 50,000 bucks. The general criticism was that the dod-blasted thing looked like a barn, was arranged wrong, and nobody didn't want no library nohow. Bill floated into town one day. He called the boys around the cracker box and bought the cigars. He was escorted to the train and hailed as a prince. Moral: In scattering seeds of kindness, do it by hand and not by machinery.

S.

FILMS AND A FORTUNE

(*Philadelphia Public Ledger*)

Moving pictures are earning as well as entertaining millions. Here is Ethel Barrymore signing away a moderate amount of her personal liberty to a picture corporation, on the understanding that she is to be paid $40,000 apiece to appear—at her own convenience—in at least four films a year. As the agreement is for a term of three years, this means nearly half a million for the popular American actress. She does not need the money, for her husband is wealthy. Her professional standing was not achieved in raiment refashioned from the paternal mantle; she has richly deserved success on her own account. Her contract to appear in the "movies" is another step in the evolution of cinematography to the highest plane of histrionic dignity.

MUTUAL MASTERPICTURES
DE LUXE EDITION
THE DRIFTER
MUTUAL FILM CORPORATION PRESENTS THIS DRAMA OF DEEP HUMAN INTEREST, DEALING WITH THE WIDESPREAD, PRESENT-DAY EVIL—GAMBLING
A masterful five-reel production featuring
LUCILLE TAFT and ALEXANDER GADEN
Produced by Gaumont
"THE DRIFTER" IS BUT ONE OF THREE FIVE-REEL MASTERPICTURES, DE LUXE EDITION, TO BE RELEASED THE WEEK OF FEB. 7TH

Selig

"DIAMONDS ARE TRUMPS" A Selig Feature drama which carries a corking good Detective story in which the Detective is not the hero. FRITZI BRUNETTE puts the punch and the pep into this unusually excellent offering, released through General Film Service on Monday, January 31.

SELIG TRIBUNE

"The World's Greatest News Film." Will be Released with its Up-To-The-Second News Pictorials on Monday, January 31.

SELIG TRIBUNE

"Shows The News And Does It First." Will be Released through General Film Service on Thursday, February 3.

"The Desert Calls Its Own"

A Gripping Western Drama Directed by Dashing Tom Mix. Released on Saturday, February 5.

"Thou Shalt Not Covet"

Released Through V. L. S. E., on Monday, February 7, Featuring TYRONE POWER and KATHLYN WILLIAMS. One of the Curwood stories.

SELIG POLYSCOPE COMPANY, CHICAGO

"THE DEPENDABLE SERVICE"

GEORGE B. SEITZ

Patheplaywright

The Exploits of Elaine
The Galloper
The King's Game
Nedra
The Beloved Vagabond
The Light That Failed

E. MASON HOPPER

Directing

Miss Gail Kane in The Labyrinth

EQUITABLE MOTION PICTURES CORPORATION

FREDERICK A. THOMSON

PRODUCING DIRECTOR

FAMOUS PLAYERS FILM CO.

CHARLES M. SEAY

Director of the Five Reel Features—Equitable Releases
BLUE GRASS, with THO' A WIFE
A DAUGHTER OF THE SEA—A ROMANCE OF THE CIRCUS

FEATURES ON THE MARKET

PARAMOUNT PROGRAM.

DATE	PRODUCER	PLAY	STAR
Jan. 3	Famous	The Foundling	Mary Pickford
Jan. 6	Morosco	Tongues of Men	Constance Collier
Jan. 10	Famous	Mice and Men	Marguerite Clark
Jan. 13	Lasky	The Golden Chance	Cleo Ridgley and Wallace Reed
Jan. 17	Famous	My Lady Incog	Hazel Dawn
Jan. 20	Famous	Nearly a King	John Barrymore
Jan. 24	Pallas	The Call of the Cumberlands	Dustin Farnum
Jan. 27	Famous	The Spider	Pauline Frederick
Jan. 31	Lasky	Pudd'nhead Wilson	Theodore Roberts
Feb. 3	Lasky	Tennessee's Pardner	Fannie Ward
Feb. 7	Morosco	Madame La Presidente	Anna Held
Feb. 10	Famous	Nearly a King	John Barrymore
Feb. 14	Lasky	The Trail of the Lonesome Pine	Charlotte Walker
Feb. 17	Famous	Out of the Drifts	Marguerite Clark
Feb. 21	Lasky	Blacklist	Blanche Sweet
Feb. 24	Pallas	He Fell in Love With His Wife	Florence Rockwell
Feb. 28	Famous	Diplomacy	Marie Doro

V-L-S-E, INC.

Jan. 3	Essanay	The Misleading Lady	Henry Walthall and Edna Mayo
Jan. 3	Vitagraph	"Thou Art the Man"	Virginia Pearson
Jan. 10	Selig	No Greater Love	Regina Badet
Jan. 10	Vitagraph	Green Stockings	Lillian Walker
Jan. 17	Vitagraph	Green Stockings	Lillian Walker
Jan. 17	Lubin	Gods of Fate	Rosetta Brice, Richard Buhler, and Francis Joyner
Jan. 17	Vitagraph	My Lady's Slipper	Anita Stewart and Earle Williams.
Jan. 17	Essanay	Captain Jinks	Ann Murdock
Jan. 20	Lubin	The Wonderful Wager	Raymond Hitchcock
Jan. 24	Vitagraph	The Island of Surprise	William Courtenay and Eleanor Woodruff
Jan. 31	Essanay	Submarines of Society	Marguerite Clayton, Lillian Drew, E. H. Calvert, and Ernest Maupin
Jan. 31	Vitagraph	A Night Out	May Robson
Jan. 31	Lubin	Souls in Bondage	Nance O'Neil
Feb. 7	Vitagraph	The Crown Prince's Double	Maurice Costello
Feb. 7	Selig	Thou Shalt Not Covet	Tyrone Power, Kathlyn Williams, Eugenie Besserer, and Guy Oliver
Feb. 14	Vitagraph	The Writing on the Wall	Virginia Pearson and Joseph Kilgour
Feb. 21	Vitagraph	The Light of a New Day	
Feb. 21	Vitagraph	Kennedy Square	Antonio Moreno, Charles Kent and Muriel Ostriche
Feb. 28	Vitagraph	Colton, U. S. N.	Charles Richman and Eleanor Woodruff

EQUITABLE RELEASES.

Jan. 3	Equitable	Idols	Katherine Kaelred
Jan. 17	Triumph	The Senator	Charles J. Ross
Jan. 21	Triumph	The Other Side of the Door	Marie Empress
Jan. 28	Equitable	One Night	Mollie McIntyre
Feb. 4	Equitable	The Man Higher Up	Frank Sheridan
Feb. 11	Triumph	The Ransom	Mary Boland
Feb. 18	Triumph	Three Pair of Shoes	Julia Dean

PATHE "GOLD ROOSTER" FEATURES

(Fitzmaurice) At Bay. Florence Reed.
(Daly) House of Fear. Arnold Daly and Jeanne Eagels.
(Premo) The Greater Will. Cyril Maude and Lois Meredith.
(Daly) The King's Game. Pearl White and Sheldon Lewis.
(Jose) The Beloved Vagabond. (Colored.) Edwin Arden, Bliss Milford, and Katherya Brown Decker.
(To be announced) The Weavers. To be announced.
(Balboa) The Shrine of Happiness. Jackie Saunders.
(Jose) The Light That Failed. Robert Edeson, Jose Collins, and Lillian Tucker.
(Fitzmaurice) New York. Florence Reed.

PATHE EXCHANGE.

Week of Jan. 31.

(Photocolor) Movements the Eye Misses. Edu.
(Globe) Glimpses of Java. Scenic.
(Phunphilms) Luke, the Candy Cut-Up. Com.
(Pathe) News No. 10.
(Pathe) News No. 11.
(Balboa) The Red Circle, No. 8. Dr.
(Balboa) Peace at Any Price.

KLEINE-EDISON FEATURE SERVICE.

Jan. 5 (Kleine) The Devil's Prayer Book, with Arthur Hoops and Alma Hanlon.
Jan. 12 (Edison) The Catspaw, with Marc MacDermott and Miriam Nesbitt.
Jan. 19 (Kleine) Wild Oats, with Malcolm Duncan and Alma Hanlon.
Jan. 26 (Edison) The Innocence of Ruth, with Viola Dana and Edward Earle.

METRO PICTURES CORPORATION.

Dec. 6 A Yellow Streak (Popular Plays).
Dec. 13 The House of Tears (Rolfe).
Dec. 20 Rosemary (Quality).
Dec. 27 Black Fear (Rolfe).
Jan. 3 What Will People Say? (Rolfe).
Jan. 17 Rose of the Alley (Rolfe).
Jan. 24 Man and His Soul (Quality).

WORLD FILM CORPORATION

Jan. 3 The Rack (Alice Brady). Brady.

TRIANGLE FILM CORPORATION.

Jan. 2 Cross Currents (Helen Ware) Fine Arts. The Worst of Friends (Weber and Fields). Keystone. Between Men (William S. Hart). Kay-Bee. Dizzy Heights and Daring Hearts (Keystone).

Jan. 9 Let Katy Do It (Jane Grey and Tully Marshall). Great Pearl Tangle (Sam Barnard). Keystone. The Corner (Willard Mack and George Fawcett). Kay-Bee. Fatty and Mabel Adrift (Roscoe Arbuckle, and Mabel Normand). Keystone.

Jan. 16 The Missing Links (Norma Talmadge and Robert Harron) Fine Arts.
Because He Loved Her (Keystone).
The Beckoning Flame (Henry Woodruff). Kay-Bee.
A Modern Enoch Arden (Keystone).

GENERAL FILM RELEASES

Monday, Jan. 24.

(Bio.) An Adventure in the Autumn Woods. Dr. Biograph Reissue No. 34.
(Lubin) The Evangelist. Four parts. Dr. Unit programme.
(Lubin) Fooling Uncle. Com. Unit programme.
(Selig) Tom Martin—A Man. Dr.
(Selig) Selig-Tribune News Pictorial. No. 7. 1916. Top.
(Vita.) Britton of the Seventh. Four parts. Military Dr. Unit programme.
(Vita.) Jane's Husband. Com.
(Vita.) The Cold Feet Getaway. Com.

Tuesday, Jan. 25.

(Ess.) Title not reported.
(Kalem) Snoop Hounds. Burlesque-Com.

Wednesday, Jan. 26.

(Bio.) Stronger than Woman's Will. Three parts. Dr.
(Ess.) Title not reported.
(Kalem) The Villain Worshipper. No. 10 of the "Stingaree" Series. Two parts. Dr.

Thursday, Jan. 27.

(Lubin) Title not reported.
(Mina.) A Special Delivery. Com.
(Selig) Selig-Tribune News Pictorial. No. 8. 1916. Top.

Friday, Jan. 28.

(Kalem) The Fate of America. No. 14 of "The Ventures of Marguerite" Series. Dr.
(Knickerbocker Star Feature) The Heart Breakers. Three parts. Dr.
(Vim) Busted Hearts. Com.
(Vita.) Peace at any Price. Com.

Saturday, Jan. 29.

(Ess.) Title Not Reported.
(Kalem) "Tamed Wives." (No. 64 of the "Hazards of Helen" Railroad Series.) Dr.
(Lubin) Title Not Reported.
(Selig) Apple Sutter (No. 10 of the "Chronicles of Bloom Center.") Rural Com.
(Vita.) The Ruse (Broadway Star Feature.) Three parts. Dr.

UNIVERSAL FILM RELEASES

Sunday, Jan. 23.

(Laemmle) Her Dream Man. Dr.
(L-Ko) Mr. McIdiot's Assassination. Two parts. Com.

Monday, Jan. 24.

(Broadway Universal Feature) A Soul Enslaved. Five parts. Dr.
(Nestor) Her Steady Carfare. Com.
(Universal Special Feature) Graft (No. 7 "America Saved from War.") Two part Dr.

Tuesday, Jan. 25.

(Gold Seal) Discontent. Two parts. Psychological. Dr.
(Imp) Hired, Tired and Fired. Com.

Wednesday, Jan. 26.

(Animated Weekly) Number 203. Top.
(L-Ko) Knocks and Opportunities. Two parts. Com.
(Victor) Across the Line. Dr.

Thursday, Jan. 27.

(Laemmle) The Red Lie. Three parts. Mystery Dr.
(Powers) Sammie Johnsin, Hunter. Cartoon Com.
(Powers) Fishing River Lampreys. Edu.

Friday, Jan. 28.

(Big U) Nan Good for Nothing. Dr.
(Laemmle) The Inner Soul. Two parts. Society Dr.
(Nestor) Flivvers in the Dance of the Shivers. Com.

Saturday, Jan. 29.

(Rison) A Daughter of Penance. Two parts. Mexican. Dr.
(Joker) Mrs. Green's Mistake. Com.
(Powers) Uncle Sam at Work (No. 6 "Saving Wealth and Building Health.") Edu.

MUTUAL FILM RELEASES

Sunday, Jan. 23.

(Beauty) Mischief and a Mirror. Com.
(Gaumont) See America First. No. 19 "The Dells of the Wisconsin." Scenic.
(Gaumont) Keeping Up With the Joneses. Cartoon Com.
(Vogue) A Baby Grand. Com.

Monday, Jan. 24.

(Mutual Masterpicture De Luxe) As a Woman Sows. Gaumont. Five parts. Dr. No. 59.
(Than.) Betrayed. Five parts. Dr.
(Amer.) Lord Loveland Discovers America. Five parts. Society-Dr.

Tuesday, Jan. 25.

(Falstaff) Lucky Larry's Lady Love. Com.

Wednesday, Jan. 26.

(Beauty) Some Night. Com.
(Than.) The Burglar's Picnic. Three parts.
(Amer.) The Man in the Sombrero. Two parts. Society-Dr.

Thursday, Jan. 27.

(Falstaff) Beaten at the Bath. Com.
(Mutual Masterpicture De Luxe) Lord Loveland Discovers America. Amer. Five parts. Society-Dr. No. 60.
(Mutual Weekly) No. 56. Top.
(Vogue) Subject not yet announced.

Friday, Jan. 28.

(Amer.) A Sanitarium Scramble. Com.
(Clipper) The Smugglers of Santa Cruz. Three parts. Seacoast Dr.
(Cub) Subject not yet announced.

Sunday, Jan. 30.

(Gaumont) See America First. No. 20. St. Paul and Minneapolis. Sc.
(Gaumont) Keeping Up With the Joneses. Cartoon. Com.
(Beauty) Walk This Way. Com.
(Vogue) Subject not yet announced. Com.

FOR PHOTOPLAY AUTHORS REAL AND NEAR

By WILLIAM LORD WRIGHT

Why not dig into your morgue, recover some of those old one and two-reel scenarios, and rewrite them into short stories? It is work that will bring out many new thoughts, points and new material that does not come when writing photoplays. The story grows and often improves in point of action. Cora Drew writes interestingly along this line as follows: "I remember a photoplay plot I had consigned to the morgue; it made a good fiction story because of being hard to get over in photoplay action; I remember another which developed into such action and plot when being rewritten into a short story that I rewrote it back into a photoplay and sold it." It is good practice, keeps the brain active, helps clear situations, and brings out new thoughts.

* * * *

W. Scott Darling, the Canadian photoplay author, writes merrily: "I have quit a hundred times only to start in again on another 'masterpiece' when I received THE MIRROR. My stuff looks all right to me and I try to be critical, but the editors simply won't fall, and will not even send a written word with that printed slip. I can get away with most of my stuff in the Canadian magazines and once in the dim days, gone beyond recall, made *Collier's* at five cents a word; but I don't seem to be able to get a Scenario Editor even interested. I have sold two comedies to an obscure company for which up to the present I have not been paid, and I am told they are 'wildcats.' Their letters of acceptance would seem to bear out this opinion. They read like some of Elbert Moore's selling talks and start out 'Dear Author.' But hope springs eternal even in the scenario writer's chest." And Mr. Darling's lesson to others is this: cater only to the dependable motion picture concerns!

* * * *

Another month has passed, writes Arthur Leeds in *The Writer's Monthly*, and another advance has been made toward the goal of better prices for scripts and bigger opportunities for the competent free-lance writer of photoplays. Anyone who is in a position to observe conditions in the business, will have no hesitancy in saying that at least the writers who have made a thorough study of screen technique and photoplay stage limitations, and who have at all times endeavored to put forth only what they sincerely felt were their best efforts, are being repaid for their study and their unceasing endeavor. In script writing as well as on the try-out stage, the incompetents "get the hook," but the competent writers are looking brighter and more satisfied with each passing month. In the first place, manufacturers are no longer kow-towing to the "big names" as they once did. Advertising helps tremendously, to be sure; the name of a popular star is also of importance; but the thing that causes the spectator to applaud and then go out and boost the show to his friends is the fact that a real, honest-to-goodness, censor and critic-proof *story* is unfolded as the film is projected on the screen. And it is a fact acknowledged by those who are holding "jobs" with film concerns that the free lance is the man who is getting the real money at the present time. Moreover, there is every reason to believe that conditions will improve steadily as time goes on. An author of national reputation told me only to-day that he had received letters from four different concerns asking him for feature stuff in from three to five reels. Understand, the editors wrote him requesting material, after he had been practically out of the film game for several months. In the face of these facts, and they are facts—it will be observed that here is still corn in Egypt for the determined to-write-the-best free-lance photoplaywright." Here is good cheer for those pessimistic authors who continually harp upon "favoritism," etc. Mr. Leeds is an authority, is script editor for the Edison Film Company, and he but repeats what this department has continually informed the free-lance writers. There must be new ideas and new thoughts from somewhere—that somewhere is the amateur of to-day who, with talent, is honestly striving for the success of to-morrow.

* * * *

Harry O. Hoyt, in *Metro Pictures Magazine*, writes authoritatively on the subject, "How to Write a Photoplay." "We must go back," says Mr. Hoyt, "and get the origin of our screen productions. Where do they come from? Who supplies the ideas? This can be answered in a general way by saying that outside contributors and staff writers supply most of the plots for the programme companies, and staff writers make book and play adaptations for the majority of the feature productions. By programme companies, we refer to those companies producing subjects of short length for release on certain days of each week. The field for the outside writer is, therefore, at the present time better with the companies making shorter subjects. The old order is changing, however. The day of the hack writer is past and the day of the scenario writer has arrived." The day of the hack writer has not entirely passed, but is passing. The "contract man," who turned out so many scripts weekly for a stated stipend will ultimately find his occupation gone. His place is being filled by the rewrite man, the literary worker, himself a script writer of experience, who can change to a more or less degree the stories forwarded by the free-lance author.

* * * *

There is a great deal of funny stuff going the rounds about the "coming dearth of stories," etc. The way is long to that "dearth of stories" goal. One motion picture manufacturer we could name, has enough book rights and other stuff in his vaults to last him for five years. This material includes popular fiction, novels and short stories, written by the world's most famous authors. This material will be as good five years from now, either for feature or short-length production as it is to-day. Probably other manufacturers are as well stocked for literary material. There are certain companies not so well stocked with story plots, of course, but if any ambitious writer fondly believes that there will be a plot famine within a short time, that ambitious one is going to be doomed to disappointment.

* * * *

Phil H. LeNoir, the Las Vegas photoplaywright, while browsing through motion picture trade journals recently, jotted down the number of times an author was specifically mentioned. The result of one trade journal investigation, according to Mr. LeNoir, follows: In the twenty-eight display ads., advertising film stories, the author was mentioned fourteen times. In the running reading matter, sixty-five times. Of the twenty-five average half-page reviews, fifteen times. Of the forty-four short reviews, mostly copies of synopses, not shown for review, six times. "It seems," to quote Mr. LeNoir, "to be the habit lately for the big men to say that the story is the foundation of the business and the author being the father of the story, why should he worry about screen credit? As sure as the thermometer is fourteen below zero here this morning, the photoplay author is coming into his own. The only question is, will he be home when Old Opportunity knocks." We sincerely hope so!

* * * *

Epes Winthrop Sargent says: "Don't get the idea that any old action that tells your story is good enough action. Get the best, for that is apt to be none too good. Each scene is supposed to advance the story one point, but you can tell this point in action that will have also a direct relation to things to come and bolster up or emphasize what has already happened. Write each scene, not once but many times, using practice paper, before you select that version that will give you the fullest value without adding to the footage." Here is advice that is oft repeated and seldom acted upon. Too many photoplay authors, real and near, in the first flush of enthusiasm sit at their typewriters and run the story through, carbons and all. Many of the more successful writers have boasted to us thusly: "I think out my story and then sit down and write it out: I cannot add to or subtract from that completed work." This is poppycock, purely and simply. Any writer can add to or subtract to their plot whether it be fiction or for the screen. Write action, write synopses, write it all over and over until you know that every last ounce of painstaking care and thought has been put into your work.

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